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WITH  
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POPULAR SPANISH PROVERBS.

BY FRANCISCO JAVIER VINGUT,

PROFESSOR OF THE SPANISH LANGUAGE IN THE UNIVERSITY OF NEW YORK,  
AND AUTHOR OF "EL MAESTRO DE INGLÉS" AND "GRAMÁTICA  
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## EXPLANATION OF THE SIGNS USED IN THIS BOOK.

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Expressions, which vary either in their construction or idiom from the English, are marked thus: †

The irregular verbs are designated by an (\*) asterisk.

Rules of syntax or construction will be found at the end of each lesson, according to numbers.

**TO THE**  
**HON.<sup>BLE</sup> GEORGE FOLSOM,**

**THIS WORK**

**IS**

**Respectfully Dedicated,**

**AS**

**A TOKEN OF ESTEEM AND GRATITUDE,**

**BY**

**THE AUTHOR.**

# PREFACE.

(EXTRACT FROM OLLENDORFF'S.)

---

My system of acquiring a living language is founded on the principle, that each question contains nearly the answer which one ought or which one wishes to make to it. The slight difference between the question and the answer is always explained before the question; so that the learner does not find it in the least difficult, either to answer it, or to make similar questions for himself. Again, the question being the same as the answer, as soon as the master pronounces it, it strikes the pupil's ear, and is therefore easily reproduced by his speaking organs. This principle is so evident, that it is impossible to open the book without being struck by it.

Neither the professor nor his pupils lose an instant of their time. When the professor reads the lesson, the pupil answers; when he examines the lesson written by the pupil, he speaks again, and the pupil answers; also when he examines the exercise which the pupil has translated, he speaks and the pupil answers: thus both are, as it were, continually kept in exercise.

The phrases are so arranged that, from the beginning to the end of the method, the pupil's curiosity is excited by the want of a word or an expression: this word or expression is always given in the following lesson, but in such a manner as to create a desire for others that render the phrase still more complete. Hence, from one end of the book to the other, the pupil's attention is continually kept alive, till at last he has acquired a thorough knowledge of the language he studies

# INTRODUCTION.

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## *Delectando docere*

THE plan pursued in the present work is substantially the same as that explained in the preceding preface, excepting some slight alterations in the arrangement of the lessons, which, from his own experience, the author of the present work has deemed indispensable, thereby avoiding many tedious repetitions which were necessary in the French edition. The treatise on the feminine gender, instead of being placed in the third part of the book, has been introduced in its proper place, in the first part, the former for many reasons being considered an objectionable arrangement; other not less important objections the author has endeavored to remove, by a more systematic arrangement of the models. The superiority of Ollendorff's Method is now so readily and universally acknowledged, that we deem it unnecessary to set forth its peculiar merits by comparisons derogatory to other methods.

To instruct, it is necessary to mingle the useful with the agreeable; that the heart may enjoy while the mind improves. A perfect knowledge of the languages of this continent, and its right and exact use, are not only necessary parts of a cultivated mind, but also essential elements of civilized society in America; without it, it is impossible to cultivate literature, to fertilize wit, to recreate imagination with productions worthy of rational beings, or to avoid those errors which occasionally have an influence upon the happiness of man.

In this age of improvements, the theory of language is intimately connected with the most sublime parts of the metaphysical sciences; and the art of speaking with clearness and precision, has become the basis of the *art of thinking* with exactness and solidity.

Our principal object in preparing this work, is to promote and generalize the instruction of the Spanish language, so useful and so necessary to all, but more especially to an American, since it is the most generally spoken in this vast continent.



It is with that object that we have adapted the present work not only to the use of teachers, but also for self-instruction, by means of giving the pronunciation of the Spanish words (\*) for those persons who, from peculiar circumstances, may be obliged to study without the assistance of a teacher; for which purpose we publish in a separate volume a Key to the Exercises, to be compared with the translation of the learner. But at the same time, we would advise them not to avoid the assistance of a teacher if it could be conveniently obtained, or at least to consult one occasionally, for it would prove of great advantage, since it would give the learner a more accurate and correct pronunciation; besides, the explanation of the many questions and doubts which must necessarily occur in the course of his studies.

The author avails himself of this opportunity to explain a fact which he has observed in the course of his instruction, and which may, perhaps, appear strange to many.

Since he undertook the present work, he thought of representing the pronunciation, for the purpose of assisting the scholar; and in order to discover its effect, and to make an experiment of his plan, he handed his manuscripts to his pupils, as they are now published, without making the least observation to them concerning the pronunciation; and he may state that the result has always by far surpassed his expectation.

It seems that the scholars remember the sounds more easily by bearing in mind the letters by which they are represented, than by hearing them from the teacher; for being constantly before their eyes, it is the same as if they were continually hearing them.

Thus, by our plan, it will be seen that much time and trouble are saved, even to teachers themselves, in repeating the pronunciation of the words to their scholars—a task disagreeable to both parties—some slight remarks being sufficient for that purpose.

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(\*) It will be found to be very correct, having been properly read by several persons at the first trial. But should any doubts occur to the learner, the explanation we give of the alphabet will be sufficient to satisfy him.

# SPANISH GRAMMAR.

---

THE SPANISH ALPHABET is composed of the following

CHARACTERS.	NAMES.	CHARACTERS.	NAMES.
A,	ah.	N,	áinay.
B,	bay.	Ñ,	áin-neay.
C,	thay.	O,	o.
Ch,	chay.	P,	pay.
D,	day.	Q,	koo.
E,	a.	R,	áiray.
F,	áiffay.	Rr,	áir-ray.
G,	hay.	S,	áissay.
H,	átchay.	T,	tay.
I,	e.	U,	oo.
J,	hóttah.	V,	vay.
L,	áilay.	X,	áikeys.
Ll,	áilyeay.	Y,	e (*).
M,	áimay.	Z,	thái-tah.

(\*) The *y* is pronounced *e* like the Spanish *i*, but is denominated *ee-gree-áigah*.

## OBSERVATIONS.

In Spanish each letter represents a peculiar and distinct sound, consequently there is not, as in English and French, letter without sound and sound without letter, but every letter must be pronounced clearly and distinctly.

*Vowels.*

	<i>a,</i>	<i>e,</i>	<i>i,</i>	<i>o,</i>	<i>u.</i>
Their sounds,	ah,	a,	e,	o,	oo.

Vowels, in Spanish, always preserve the same sound. But, in the syllables *que, qui; gue, gui*, the *u* is not sounded, except when *gue gui* has a diæresis on the *u*; thus *güe, güi*.

*Consonants.*

[A figured pronunciation is given below each combination].

## C. (1)

C, before *e, i*, is pronounced as *th* in *thank, think*; before *a, o, u*, like *k*.

<i>ca,</i>	<i>ce,</i>	<i>ci,</i>	<i>co,</i>	<i>cu,</i>
kah,	thay,	thee,	ko,	koo.

## Ch.

Ch, as *ch*, in the English words *charity, church*.

<i>cha,</i>	<i>che,</i>	<i>chi,</i>	<i>cho,</i>	<i>chu,</i>
chah,	chay,	chee,	cho,	choo.

## D. (2)

D, is pronounced as in the English word *dell*.

<i>da,</i>	<i>de,</i>	<i>di,</i>	<i>do,</i>	<i>du,</i>
dah,	day,	dee,	doh,	doo.

## G.

G, before *e, i*, is pronounced like *h* in *hen, hill*; in every other case as in *gap*.

<i>ga,</i>	<i>ge,</i>	<i>gi,</i>	<i>go,</i>	<i>gu,</i>
gah,	hay,	hee,	go,	goo.

## H.

H, always mute.

<i>ha,</i>	<i>he,</i>	<i>hi,</i>	<i>ho,</i>	<i>hu,</i>
ah,	ai,	ee,	oh,	oo.

## J.

J, is pronounced always as *h* in the English words *hill, hall, hand*, that is the same as the *g* with *e, i*, in Spanish.

<i>ja,</i>	<i>je,</i>	<i>ji,</i>	<i>jo,</i>	<i>ju</i>
hah,	hay,	hee,	ho,	hoo.

## Ll.

Ll, as *lli* in *William*.

<i>lla,</i>	<i>lle,</i>	<i>lli,</i>	<i>llo,</i>	<i>llu,</i>
lliah,	lliy,	lliee,	llio,	llioo.

## Ñ.

Ñ, as in *opinion*, or *gn* in French.

<i>ña,</i>	<i>ñe,</i>	<i>ñi,</i>	<i>ño,</i>	<i>ñu,</i>
niah,	niay,	nies,	nio,	nioo.

## Q.

Q. This letter is used now only in the syllables *que*, *qui*, where the *u* is not sounded.

<i>que,</i>	<i>qui,</i>
kay,	key.

The *c* is used instead of the *q* in all words where it is followed by *u*, when this vowel is sounded; consequently we write *cuando*, when; *cuestion*, question; *cuidado*, care; *cuota*, quota, &c.

## R.

R, has two pronunciations: one soft, signified by a single *r*, and sounds as in *bar*, *card*; the other sound is hard, as in *rage*, *river*, *Rome*, and is signified by *rr*; except in these cases:—1st. In the beginning of a word it should always be single and pronounced as double. 2d. When the consonants *l*, *n*, *s*, are before *r*, either in the simple or in the compound word, this letter must never be doubled, and nevertheless it ought to be pronounced hard, as in *malrotar*, to destroy; *enriquecer*, to grow rich: *honra*, honor; *Israel*. 3d. In the compounds of two nouns, or of one noun, or verb, and the preposition *pre* or *pro*; the *r* is likewise single in the second part of the compound, though its sound is hard, as in *maniroto*, *casiereando*, *prerogativa*, *prorogar*; and though it is usual to put a line between the parts of these compounds, it may be omitted, because it is not necessary in order to know their composition.

## S.

S, is always pronounced strongly, as in *six*.

<i>sa,</i>	<i>se,</i>	<i>si,</i>	<i>so,</i>	<i>su,</i>
sah,	say,	see,	so,	soo.

## T.

T, As in *temerity*, (see Note 2).

<i>ta,</i>	<i>te,</i>	<i>ti,</i>	<i>to,</i>	<i>tu,</i>
tah,	tay,	tee,	tc,	too.

## X.

X. This letter has now very little use in Spanish, being supplied by *j* and *s*. In those words where retained, it is pronounced as in English.

<i>xa,</i>	<i>xe,</i>	<i>xi,</i>	<i>xo,</i>	<i>xu,</i>
xah,	xay,	xee	xo,	xoo.

## Y.

Y, when it stands alone, in which case it is a conjunction, meaning *and*, and when a vowel, is pronounced as Spanish *i*; in any other case, as in the English words *yesterday*, *year*.


ya, ye, yo, yu,  
yah, yay, yo, yoo.

## Z. (1)

Z, The sound of *z*, before all vowels, and at the end of words, is like that of *th* in its sharp pronunciation, as in *thought*, *throne*, *death*, *breath*.

za, ze, zi, zo, zu,  
thah, thay, thee, tho, thoo.

B, F, K, L, M, N, O, P, V, pronounced as in English. (2)

 For more particulars about the Alphabet the scholar is referred to the Appendix, where he will also find some Exercises on spelling.

NOTE 1.—With regard to the sound of *c*, before *e* or *i*, as well as that of *z*, it must be observed that it is not universal. In some provinces of Spain, as for instance, *Galicia*, *Estremadura*, *Asturias*, and in all South America, people generally sound *c* and *z* as *s*, in the English words *set*, *seat*. The Andalucians give them a kind of lisp, and sound them with some affectation. It is in Old and New Castile alone, that it is generally given to these letters the sound of *TH*. But, as the most erudite people of all the provinces, both of Old and New Spain, sound the *c* and *z* in the manner that is done by the Castilians; as no rules of the Spanish Academy at Madrid are more strongly inculcated than those relative to the proper sounding of these letters; and as this sound, according to our opinion, is the most compatible with the genius of the Spanish language, we have no hesitation in saying that those who wish to speak the Spanish with purity should adopt this manner of pronouncing the *c* and *z*.

NOTE 2.—The sound of *d* and *t* is not exactly the same in English as in Spanish,—there is a difference, which, although trifling in itself, is very perceptible, and therefore should be noticed. It will be observed that in speaking the English, the sound of *d* and *t* is formed by striking the end of the tongue against the roof of the mouth. In Spanish the tongue is used in the same manner, but, instead of striking the roof of the mouth, it strikes the upper teeth; the *d*, therefore, uttered after the Spanish manner, is pronounced as in the English word *dell*.

NOTE 3.—It is necessary not to fall into the erroneous impression that Spaniards sound the letters *B* and *V* alike. There is no rule in the late treatise on orthography, by the Spanish Academy, so strongly recommended as the one relating to the difference which must necessarily exist between the sound of *B* and *V*. The Spanish Academy ought, on any occasion, to be sufficient authority to prove the correctness of any rule we may be disposed to give. But, as this erroneous

impression has become very general, particularly among those persons who, not understanding the language perfectly well, have heard native Spaniards speak, we shall explain the reason which has induced them to form an opinion so contrary to the rules of Spanish pronunciation.

The Spaniards, in pronouncing the *V*, join, like the English, the lower lip to the upper teeth. But, in all those languages which have been formed chiefly from the Latin, the consonants are never sounded strongly; the pressure in Spanish is not so strong as it is in English. In fact, none of the consonants are so strongly pronounced in Spanish, Italian, &c., formed from the Latin, as they are in English, German, &c. Hence it is, that the sound of *V* seems so near the sound of *B*; and those persons who are not perfectly conversant with the Spanish, find it so difficult to perceive the distinction between these two sounds; but which distinction is, in fact, as great as it is in English.

The following will show the great mistakes that may arise from confounding these two letters:

*Acerbo* (harsh), *acervo* (ahead). *Basto* (coarse, unpolished), *vasto* (vast). *Balido* (the bleating of a sheep), *valido* (past part. of *valer*, to be worth). *Baron* (a title of nobility), *varon* (a male person). *Base* (the spleen), *vaso* (a glass). *Beneficiar* (to benefit), *veneficiar* (to bewitch). *Bello* (handsome), *vello* (down). *Bolada* (the act of bowling), *volada* (the flight of a bird). *Beta* (a string), *veta* (a vein of ore). *Billa* (a chance in the game of billiard), *villa* (a town). *Baqueta* (ramrod), *vaqueta* (sole leather). *Corbeta* (a sloop), *corveta* (a curvet). *Embestir* (to assail), *envestir* (to invest). *Grabar* (to engrave), *gravar* (to burden). *Rebelar* (to revolt), *revelar* (to reveal). *Ribera* (a shore), *ribera* (a brook).

## OBSERVATION.

To persons who will study without a teacher the following is very particularly recommended:

It is of great importance in this system that the scholar should become familiar with the pronunciation of the alphabet, and especially the vowels; indeed, so much so, that otherwise it is physically impossible to obtain the object of this work or to make rapid progress. Fortunately, it is an easy acquisition, and altogether in the scholar's power, by, after having read the figured pronunciation (which only ought to be looked at first, to learn it, and after it, as for consultation, representing the teacher, whom it supplies), repeating the sounds of the words, looking, at the same time, at the column on the characters, which, in Spanish, represent those sounds, until they are thoroughly familiar to the ear, and to the eye.

## FIRST LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION. (1)
<i>First Lesson</i> (2)	<i>Leccion primera.</i>	<i>Lecthee-ón preemáira.</i>
DEFINITE ARTICLE. (3)	ARTICULO DEFINIDO.	ARTEÉCOOLO . DAIFEE- NÉEDO.
<i>Masculine singular.</i>	<i>Singular masculino.</i>	<i>Singoolár maskooleéno.</i>
<i>Nominative, the,</i>	<i>Nominativo,</i>	<i>el, Nomeenateévo,</i>
<i>Possessive, of, or</i>	<i>Posesivo,</i>	<i>del, Posaiseévo,</i>
<i>from the,</i>		<i>dell,</i>
<i>Objective, to the,</i>	<i>Objetivo,</i>	<i>al, Ob-hai-teé-vo.</i>
		<i>al.</i>
Have you?	¿Tiene V.? (4)	Tee-áinay oostáid?
Yes, Sir, I have.	Sí, señor, tengo.	See, Sain-yór, táingo.
The hat.	El sombrero.	Ell sombráiro.
Have you the hat?	¿Tiene V. el som- brero?	Tee-áinay oostáid ell som- bráiro?
Yes, Sir, I have the hat.	Sí, señor, tengo el sombrero.	See, Sain-yór, táingo ell sombráiro.
The bread.	El pan.	Ell pan.
The plate.	El plato.	Ell pláh-to.
The soap.	El jabon.	Ell ha-bón.
The sugar.	El azúcar.	Ell athóokar. (5)
The paper.	El papel.	Ell pah-páil.
My hat.	Mi sombrero.	Me sombráiro.
Your bread.	Su pan.	Soo pan.
Have you my hat?	¿Tiene V. mi som- brero?	Tee-áinay oostáid me som- bráiro?
Yes, Sir, I have your hat.	Sí, Señor, tengo su (or el) sombrero de V.	See, Sain-yór, táingo soo sombráiro day oostáid.
Have you your bread?	¿Tiene V. su pan?	Tee-áinay oostáid soo pan?
I have my bread.	Tengo mi pan.	Táingo me pan.
<i>Which or what?</i>	<i>¿Cuál ó qué?</i>	<i>Kwál ó kay?</i>

OBSERVATION.—*Which* or *what* is more generally rendered by *que* when the noun follows immediately, and by *cuál* (plural *cuáles*) when it is separated from it. (6) But *what* is preferably rendered by *qué*, and *which* by *cuál*.

Which hat have you?	¿Cuál sombrero tiene V.?	Kwál sombráiro tee-áinay oostaid?
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ENGLISH.	SPANISH.	PRONUNCIATION.
I have my hat.	Tengo mi sombrero.	Táingo me sombráiro.
Which bread have you?	¿Cuál pan tiene V.?	Kwál pan tee-ái-nay oostáid?
I have your bread.	Tengo su (or el) pan de Vd.	Taingo su pan day oostáid.

(1) It is a characteristic of the Spanish language to have every letter sounded, but most especially when a vowel is the termination of a word. This observation is important inasmuch as the gender of a noun is known by its termination. Ex. :—*hermano* (brother), *hermana* (sister).

(2). *To Teachers*.—Each lesson should be dictated to the pupils, who should pronounce each word as soon as dictated. Each lesson includes three operations; the teacher in the first place, looking over the exercises of the most attentive of his pupils, will put to them the questions contained in the printed exercises; he then dictates to them the next lesson; and lastly, puts fresh questions on all the preceding lessons. The teacher may divide one lesson into two, or two into three, or even make two into one, according to the degree of intelligence of his pupils.

#### (8) OF THE SIX CASES OF THE SPANISH LANGUAGE.

1. Nominative.—2. Genitive.—3. Dative.
4. Accusative.—5. Vocative.—6. Ablative.

Properly speaking, there are only three cases in modern languages, viz. :—1. Nominative.—2. Possessive.—3. Objective. Because all modern languages, having no difference of terminations, there is no declension of nouns; but conformably to the Latin, from which the Spanish language is chiefly derived, and to submit ourselves to the rules adopted by the Spanish Royal Academy, we will speak of the six cases, taking the preposition by which they are preceded as terminations of names, which alone constitutes their declension. In the Latin, Greek, and German tongues, names have terminations according to the case in which they are used, and there is no necessity to use any preposition to point out the case.

1. A nominative is the termination of a name which indicates it to be the subject of the sentence, as *el hombre escribe*, the man writes, *hombre* is the subject.

2. A Genitive is the case which indicates that an object has reference to another object expressed in the same sentence, as a possessor, or as a thing possessed, as an original object, or as an object derived from it, &c., as *el padre de Pedro*, the father of Peter; *el oro de California*, the gold of California; *la luz de la ciencia*, the light of science, &c., there it is a *possessive* case.

3. A Dative is that case which represents an object to which another object, expressed in the same sentence, is given or attributed; for instance, *escribo á Juan*, I write to John; *libros para Pedro*, books for Peter, &c., therefore it is an *objective* case.



4. An Accusative is that case which is the object of the meaning or action of the verb of the sentence, for instance, *tú escribes cartas*, thou writest letters; *oye la verdad*, hear the truth, &c., therefore it is also an *objective* case.

5. A Vocative indicates the person to whom we speak in the most direct manner; for instance, when we say, *Juan escúchame*, John do listen to me; as John is the object of the verb we would qualify the vocative as an *objective* case.

6. An Ablative is that case which admits all the prepositions which cannot precede any other case in Spanish, according to the old routine of the schools; but if we take into consideration, that in Spanish the preposition which precedes a case, springs always from the meaning of the verb, we shall not hesitate in qualifying the Ablative as a *possessive* case; since we say very properly *viene de Madrid*, he comes from Madrid; *va con su hermano*, he goes with his brother, &c.

The cases are distinguished in Spanish according to the prepositions which precede them, viz.: a *Nominative* is never preceded by any preposition; a *Genitive* is always preceded by the preposition *de* (of or from); a *Dative* by the preposition *a* (to) or *para* (for) or *por* (by);—an *Accusative* by the same prepositions which precede the Dative case;—a *Vocative* is never preceded by any preposition, and an *Ablative* admits all the prepositions emanating from the meaning of the verb, and which can precede a Genitive or a Dative case.

(4). It is, perhaps, an abuse of civilization that the use of the second person plural, *you*, has been introduced in some modern languages instead of the second person singular, *thou*. In Spanish, however, they go still further, and use *Usted* for the singular, and *Ustedes* for the plural, instead of *tú* (thou) and *vosotros* (you). It relates to *Vuestra Merced* (your honor) and *Vuestras-Mercedes* (your honors). These titles in writing are generally abbreviated thus:—*V.*, *Vd.*, or *Vm.*;—for *Usted*. *Ustedes* is contracted by adding an *s* to any of those abbreviations, as *VV.*, *Vs.*, *Vds.*, or *Vms.* Examples: *Señor, ¿cómo lo pasa V.?*—Sir, how do you do? *Señores, Vs. usan demasiadas ceremonias.*—Gentlemen, you use too many ceremonies. It scarcely seems necessary to observe, that in conjugating the verb, according to *Usted* and *Ustedes*, the second and third person of the same are always alike. Ex.:—*V. tiene*, you have—*él tiene*, he has—*Vs. tienen*, you have—*ellos tienen*, they have. ¶ It will, at the same time be observed, that the interrogative point is not only used at the end, but is also placed, inverted, at the beginning of the sentence, in order to warn the reader when the emphasis begins.

(5). Particular attention must be paid to the peculiar accent of each word, which has been carefully done to facilitate the pronunciation. In the word *azúcar*, for instance, the accent placed over the *u* indicates that the stress of the voice must be laid on that vowel. The following examples will show how important this observation is. *Amo*, I love,—*amó*, he did love. *Tomo*, I take,—*tomó*, he took.

(6). Ex.:—*Hé aquí dos espadas; ¿cuál quiere V.?*—Here are two swords, which will you have? *¿Cuáles de estos libros son los míos?*—Which of those books are mine?

## EXERCISE. (1).

Have you the bread?—Yes, Sir, I have the bread.—Have you your bread?—I have my bread.—Have you your plate?—I have my plate.—Have you the plate?—I have the plate.—Have you the soap?—I have the soap.—Have you my soap?—I have your soap.—Which soap have you?—I have my soap.—Have you your sugar?—I have my sugar.—Which sugar have you?—I have your sugar.—Which paper have you?—I have my paper.—Have you my paper?—I have your paper.—Which hat have you?—I have my hat.—Which soap have you?—I have your soap (2).

(1). This exercise must be done in the following manner. The pupil will read, for instance, "Have you the bread?" and pronounce the translation, *¿Tiene V. el pan?* If he feels any doubt as to the pronunciation, he must look, as a reference, at the column where the pronunciation of the words, of which the phrase is composed, is figured. After he has gone through this exercise once, twice, or more until he may be completely satisfied of the operation, he will then write the translation in a copy book, with which every pupil ought to be provided, to write in it all the exercises in Spanish.

(2). Pupils desirous of making rapid progress may compose a great many phrases in addition to those given in the exercises, but they must pronounce them aloud as they write them in the copy-book. They should also make separate lists of such substantives, adjectives, pronouns, and verbs as they meet with in the course of the lessons, in order to be able to find those words more readily when required to refer to them in writing their exercises.

NOTE.—WHEN DIVIDING WORDS INTO SYLLABLES, observe, that a compound syllable must begin with a consonant. Example: *te-ner, a-sú-car, som-bre-ro, ce-re-mo-nia, ca-ba-llo*, etc.

## ADDITION TO THE FIRST LESSON.

## THE USUAL FORMS OF SALUTATION, ETC.

ENGLISH.	SPANISH.	PRONUNCIATION.
Good morning. or good day, Sir.	Buenos (or felizes) dias, (a) Señor.	Boo-ái-nos (or fai-lée-thais) dée-as, Sain-yór
Good afternoon, Madam.	Buenas (or felizes) tardes, Señora.	Boo-ái-nas (or fai-lée-thais) tárdais, Sain-yóra.
Good evening or good night, Miss.	Buenas (or felizes) noches, Señorita.	Boo-ái-nas (or fai-lée-thais) nóchais, Sain-yoréeta.

ENGLISH.	SPANISH.	PRONUNCIATION.
How do you do?	¿Cómo lo pasa V.?	Cómo lo pása oostáid?
Very well, and you?	Muy bien, ¿y V.?	Moó-ee bee-áin, é oostáid?
Very well, at your service.	Sin novedad, para servir á V. (b).	Sin novaidád, pára sair-véer ah oostáid.
Good bye.	A Dios.	Ah Dee-ós.
Until to-morrow.	Hasta mañana.	Ásta man-yána.
Until the day after to-morrow.	Hasta pasado mañana.	Ásta pasádo man-yána.
I shall be very happy to see you.	Me alegraré mucho de ver á V.	May ah-lai-gra-ráy móocho day vair ah oostáid.

(a) In Spanish we never say "good morning," but "good day," *buenos dias*, in the plural.

(b) *Para servir á V.*,—it is used also as an equivalent of the English expression, "You are welcome," to answer any person who thanks us.

### EXERCISE No. 2.

How do you do, Sir?—Very well, and you?—Very well. at your service.—Good evening, Miss.—Good evening, Sir.—Good bye, Sir, until the day after to-morrow—perhaps (*tal vez* or *quizá*) to-morrow.—I shall be very happy to see you.—Thank you (*Gracias*).

### SECOND LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
<i>Second Lesson.</i>	<i>Leccion segunda.</i>	<i>Lecthee-ón saigóonda.</i>
It. (1)	Lo.	Lc.
Have you my hat?	¿Tiene V. mi sombrero?	Tee-ái-nay oostáid me som-bráiro?
Yes, Sir, I have it.	Sí, Señor, lo tengo.	See, sain-yór, lo táingo.
Good.	Bueno.	Boo-ái-no.
Bad.	Malo.	Máhlo.
Pretty.	Bonito.	Bonéeto.
Beautiful, fine.	Hermoso, bello.	Airmóso, báil-yo.
Handsome.	Lindo.	Leéndo.
Ugly.	Feo.	Fái-o.
Old.	Viejo.	Veeái-ho.
The handkerchief.	El pañuelo	Ell pan-yoo-áilo.
The shoe.	El zapato.	Ell thahpáhto.

ENGLISH.	SPANISH.	PROMUNCIATION.
The cotton.	El algodón.	Ell algodón.
The fan.	El abanico.	Ell ahbanéooo.
The looking-glass.	El espejo.	Ell ais-pái-ho.
The dog.	El perro.	Ell páir-ro <sup>(3)</sup> .
The horse.	El caballo.	Ell kah-bál-yo.
Have you my pretty dog?	¿Tiene Vd. mi bonito perro?	Tee-ái-nay oostáid me be-neéto páir-ro?
<hr/>		
<i>Not.</i>	<i>No. (3)</i>	<i>No.</i>
I have not.	No tengo.	No táingo.
I have not the bread.	No tengo el pan.	No táingo ell pan.
No, Sir.	No, Señor.	No, sain-yór.
Have you my old hat?	¿Tiene Vd. mi sombrero viejo <sup>(4)</sup> ?	Tee-ái-nay oostáid me som-bráiro vee-ái-ho?
No, sir, I have it not.	No, Señor, no lo tengo.	No, sain-yór, no lo táingo.
Which paper have you?	¿Cuál papel tiene Vd.?	Kwál pah-páil tee-ái-nay oostáid?
I have the good paper.	Tengo el papel bueno.	Táingo ell pah-páil boo-ái-no.
Which dog have you?	¿Cuál perro tiene Vd.?	Kwál páir-ro tee-ái-nay oostáid?
I have my good dog.	Tengo mi buen perro <sup>(5)</sup> .	Táingo me boo-áin páir-ro.
<hr/>		
<i>Of.</i>	<i>De.</i>	<i>Day.</i>
The cotton handkerchief.	El pañuelo de algodón <sup>(6)</sup> .	Ell pan-yoo-áiolo day algodón.
The paper hat.	El sombrero de papel.	Ell sombráiro day pahpáil.
The leather.	El becerro.	Ell bai-tháir-ro.
The leather shoe.	El zapato de becerro.	El thahpáhto day bai-tháir-ro.
Which handkerchief have you?	¿Cuál pañuelo tiene Vd.?	Kwál pan-yoo-áiolo tee-ái-nay oostáid?
I have your handkerchief.	Tengo su pañuelo de Vd.	Táingo soo pan-yoo-áiolo day oostáid.
Which hat have you?	¿Cuál sombrero tiene Vd.?	Kwál sombráiro tee-ái-nay oostáid?
I have my paper hat.	Tengo mi sombrero de papel.	Táingo me sombráiro day pah-páil.
Have you my leather shoe?	¿Tiene Vd. mi zapato de becerro?	Tee-ái-nay oostáid me thahpáhto day bai-tháir-ro?
I have it not.	No lo tengo.	Ne lo táingo.

(1.) *It*, when placed before a verb is rendered by *él*, *ella* or *ello*, according to the gender of the noun it refers to. Those cases will be found explained in their proper place (Lesson XXVIII). For our purpose, in this lesson, we only have to say that when *It* is used after the verb it is translated by *lo* or *la*—by *lo* when it refers to a noun whose gender is doubtful or not mentioned, and also, when it refers to a masculine noun whenever the action of the verb falls and remains in the subject itself, and it is not an objective case; for then, *It* must be rendered by *le*, (referring to a masculine noun). Example—*¿Ha publicado V. ya su libro?*—Have you already published your book? *No lo he publicado todavía; porque tengo que añadirle antes un capítulo.*—I have not published it yet; because I have to add a chapter to it before. Finally, *It* is rendered by *la* when it refers to a feminine noun. ~~Lo~~ *Lo*, *le* or *la* is generally placed before the verb, except when it is used in the infinitive, present participle, or imperative.

(2) Double *rr* in Spanish is pronounced a little stronger than the *r* in English at the beginning of a word, thus: in similar words as *perro* (dog) *guerra* (war), &c., the *rr* must be pronounced a little stronger than the *r* in the English words rich, right.

(3.) When a verb is used negatively *no* is placed before it.

(4.) Adjectives are generally used in Spanish after the substantive; however, the Spaniards, like the French, consult taste and harmony in its collocation. *Hermoso*, *lindo*, and all those adjectives which denote excellence or superiority, are sometimes elegantly placed before the substantive, especially when used with any of the possessive pronouns.

(5.) The adjectives *bueno*, good; *malo*, bad; *uno*, a or an; *alguno*, some; *ninguno*, none; *primero*, first; *tercero*, third; and *postrero*, last, lose the final *o* when followed by a masculine noun in the singular, for the sake of euphony.

(6) The preposition *de* is always put between the name of the thing and the name of the substance of which it is made.

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### EXERCISE No. 3.

Have you my fine horse?—Yes, Sir, I have it.—Have you my old shoe?—No, Sir, I have it not.—Which dog have you?—I have my pretty dog.—Have you my bad paper?—No, Sir, I have it not.—Have you my good looking-glass?—Yes, Sir, I have it.—Have you my ugly fan?—No, Sir, I have it not.—Which fan have you?—I have your fine fan.—Which handkerchief have you?—I have the cotton handkerchief.—Have you my cotton handkerchief?—I have not your cotton handkerchief.—Which hat have you?—I have the paper hat.—Have you my paper hat?—No, Sir, I have it not.—Have you the old bread?—I have not the old bread.—Which shoe have you?—I have my fine leather shoe.—What soap have you?—I have

my old soap.—Which sugar have you?—I have your good sugar.—Which looking-glass have you?—I have my old looking-glass.—Have you my fine fan?—No, sir, I have it not.—Have you the exercise number two (*Ejercicio número dos*)?—Yes, Sir, I have it.

## ADDITION TO THE SECOND LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
Will you favor me with your name?	¿Quiére V. hacerme el favor de darme su nombre?	Kee-áiray oostáid ah-tháir-may ell fahvór day dár-may soo nòmb-ray?
If you please.	Si V. gusta.	See oostáid goosta.
With much pleasure	Con mucho gusto.	Con móocho góosto.
I am much obliged to you.	† Quedo á V. muy agradecido(a).	Kái-do a oostaid moo-e ah-gradai-theédo.
Not at all.	† No hay de qué.	No áh-ee day kay.
I present to you my best respects, Miss.	† A los pies de V. (b) Señorita.	Ah los pee-áis day oostáid, Sain-yoreéta.
I am your humble servant, Sir.	† Beso á V. las manos (c) caballero.	Báiso ah oostáid las mános kah-bal-yáy-ro.

(a) If it is a female, it must be *agradecida*, to agree in gender.

(b) Literally translated, "I am at your feet" (to be said only to ladies).

(c) Literal translation, "I kiss your hand," (to be said only to gentlemen—Spaniards use also in their letters, as a polite expression, the following, writing before the signature—*Que besa sus manos*, (who kisses your hands) abbreviated thus: Q. B. S. M.

## EXERCISE No. 4.

Good morning, Sir.—How do you do?—Very well, Sir,—and you?  
 —Very well, at your service.—Will you favor me with your name?  
 —Yes, Sir, with much pleasure.—I am much obliged to you, Sir.—  
 Not at all.—I present to you my best respects, Miss.—I am your  
 humble servant, Sir.—Good bye, until to-morrow, or (d) the day  
 after to-morrow.—I shall be very happy to see you.

## THIRD LESSON.

<i>Third Lesson.</i>	<i>Leccion tercera.</i>	<i>Lecthec-ón tairtháirah.</i>
ENGLISH.	SPANISH.	PRONUNCIATION.
<i>Something, anything.</i>	<i>Algo or alguna cosa.</i>	<i>Algo or algoó-na cósa.</i>
Have you anything?	¿Tiene Vd. algo?	Tee-ái-nay oostáid álgo.

ENGLISH.	SPANISH.	PRONUNCIATION.
I have something.	Tengo algo.	Táingo algo.
Nothing, not any thing.	No—nada <sup>(1)</sup> .	No—nádah.
The wine.	El vino.	Ell veéno.
My money.	Mi dinero.	Me dee-náiro.
The gold.	El oro.	Ell óro.
The string.	El cordon <sup>(2)</sup> .	Ell kordón.
The gold string.	El cordon de oro.	Ell kordón day óro.
The button.	El boton.	Ell botón.
The coffee.	El café.	Ell kahfáy.
The cheese.	El queso.	Ell káiso.
The vest.	El chaleco.	Ell chaláico.
The copper.	El cobre.	Ell 'kóbray.
The candlestick.	El candelero.	Ell kandailáiro.
The copper candlestick.	El candelero de cobre.	Ell kan-dai-lái-ro day kó-bray.

Are you hungry?	¿Tiene Vd. hambre?	Tee-ái-nay oostáid ámb-ray ?
I am hungry.	„ Tengo hambre.	Táingo ámb-ray.
I am not hungry.	„ No tengo hambre.	No táingo ámb-ray.
Are you thirsty?	¿Tiene Vd. sed?	Tee-ái-nay oostáid sáid ?
I am thirsty.	„ Tengo sed.	Táingo sáid.
I am not thirsty.	„ No tengo sed.	No táingo sáid.
Are you sleepy?	¿Tiene Vd. sueño?	Tee-áinay oostáid swáin-yo.
I am sleepy.	„ Tengo sueño.	Táingo swáin-yo.
I am not sleepy.	„ No tengo sueño.	No táingo swáin-yo.
Are you warm?	¿Tiene Vd. calor?	Tee-ái-nay oostáid kalór ?
I am warm.	„ Tengo calor.	Táingo kalór.
I am not warm.	„ No tengo calor.	No táingo kalór.
Are you cold?	¿Tiene Vd. frío?	Tee-ái-naay oostáid freéo?
I am cold.	„ Tengo frío.	Táingo freéo.
I am not cold.	„ No tengo frío.	No táingo freéo.
Are you afraid?	¿Tiene Vd. miedo?	Tee-áinay oostáid mee-áido?
I am afraid.	„ Tengo miedo.	Táingo mee-áido.
I am not afraid.	„ No tengo miedo.	No táingo mee-áido.
Are you ashamed?	¿Tiene V. vergüen-za?	Tee-ái-nay oostáid vair-goo-áin-tha ?
I am ashamed.	„ Tengo vergüenza.	Táingo vair-goo-áintha.
I am not ashamed.	„ No tengo vergüenza.	No táingo vair-goo-áintha.

(1). Two negatives in Spanish, strengthen the negation ; as *No tengo nada*, I have nothing. *No he visto á nadie*, I have seen nobody.

If the negative adverb commences the sentence, the *no* then cannot be used; as *nada tengo*, I have nothing—*A nadie he visto*, &c.

(2). *String* is *cordon* if it is made of silk, cotton, or any fine thread, but if it is made of hemp or hide, as those of musical instruments, &c., it will be called *cuerda*.

## EXERCISE No. 5.

Have you my good wine?—I have it.—Have you the gold?—I have it not.—Have you the money?—Yes, Sir, I have it.—Have you the gold horse?—No, Sir, I have it not.—Have you your copper candlestick?—Yes, Sir, I have it.—Have you my old hat?—I have your old hat.—Have you your fine cheese?—I have it.—Have you your cotton vest?—Yes, Sir, I have my cotton vest.—Have you your gold button?—I have it not.—Which horse have you?—I have your good horse.—Which haddkerchief have you?—I have your fine cotton handkerchief.—Have you any thing?—I have something. I have good coffee, I have good sugar.—Are you hungry?—No, Sir, I am not hungry.—Are you thirsty?—Yes, Sir, I am thirsty.—Are you sleepy?—No, Sir, I am not sleepy.—Are you cold?—Yes, Sir, I am cold.—Are you not ashamed?—No, Sir, I am not ashamed.—Are you warm?—I am warm.—Are you not afraid?—No, Sir, I am not afraid.—Have you the copper candlestick?—No, Sir, I have the fine gold candlestick.—Which vest have you?—I have your pretty cotton vest.—Have you your fine gold button?—No, Sir, I have it not, I have my copper button.—Have you my paper hat?—Yes, Sir, I have it.—Have you my fine dog?—I have not your old dog.—Have you my good wine?—No, Sir, I have not your good wine.

## ADDITION TO THE THIRD LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
Walk in, come in.	Adelante. Entre V.	Aday-lántay. Aintray V.
Be pleased to sit down.	Sírvase V. sentarse.	Sírvase oostáid sain-társay.
Will you walk in, (or come in)?	¿Quiére V. pasar a- delante (or entrar)?	Kee-áiray oostáid pásar a-dai-lántay (or aintrár)?
Excuse me a moment.	Dispénseme V. un momento.	Dispén-sai-may oostáid oon momáinto.
You are quite a stranger.	† No hay quien vea á V.	No ah-ee kee-áin vái-ah ah oostáid.
I am always busy.	Estoy siempre ocupado (or ocupada if it is a female).	Estó-e see-aimpray o-koo-páido (or o-koo-páh-da).



## EXERCISE No. 6.

I present to you my best respects, Miss.—How do you do, Sir?—Very well, at your service.—You are quite a stranger.—Are (*está*) you very busy?—I am always busy.—Will you walk in?—Yes, Miss, with much pleasure.—Be pleased to sit down, and excuse me a moment.—How is your friend (*¿Cómo lo pasa su amigo de V.? fem. amiga*).—Very well, I thank you.—Is he (*está él*) as busy as (*tan ocupado como*) you?—By no means (*De ningun modo*).—He is always in company with ladies (*El anda siempre en sociedad de señoras*).—I am much obliged to you, Miss.—You are welcome, Sir.

## FOURTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
<i>Fourth Lesson.</i>	<i>Leccion cuarta.</i>	<i>Lecthee-ón kwárta.</i>
<i>That.</i>	<i>Aquel.</i>	<i>Ah-káil.</i>
That book.	Aquel libro.	Ah-káil leébro.
<i>Of the, or from the.</i>	<i>Del.</i>	<i>Dell.</i>
Of the dog.	Del perro.	Dell páir-ro.
Of the tailor.	Del sastre.	Dell sás-tray.
Of the baker.	Del panadero.	Dell pana-dái-ro.
Of the neighbor.	Del vecino.	Dell vai-theé-no.
<i>That, or the one.</i>	<i>El—</i>	<i>Ell—</i>
The neighbor's, or that of the neighbor.	El del vecino.	Ell dell vai-theé-no.
The baker's, or that of the baker.	El del panadero.	Ell dell pana-dái-ro.
The dog's, or that of the dog.	El del perro.	Ell dell páir-ro.
<i>Or.</i>	<i>Ó (1).</i>	<i>O.</i>
Have you my book, or the neighbor's.	¿Tiene Vd. mi libro, ó el del vecino?	Tee-ái-nay oostáid me leebro, ó ell dell vai-theé-no?
I have the neighbor's.	Tengo el del vecino.	Táingo ell dell vai-theé-no.
Have you my bread, or the baker's?	¿Tiene Vd. mi pan, ó el del panadero?	Tee-ái-nay oostáid me pan, ó ell dell pana-dái-ro?
I have yours.	Tengo el de Vd.	Táingo ell day oostáid.
I have not the baker's.	No tengo el del panadero.	No táingo ell dell pana-dái-ro.

ENGLISH.	SPANISH.	PRONUNCIATION.
Mine, or my own	( <i>Nominative</i> ) El mio.	Ell meé-oh.
Of, or from mine.	( <i>Possessive</i> ) Del mio.	
Yours.	( <i>Nominat.</i> ) El Suyo	Ell Soó-yo, ( <i>or</i> ell day oos- ( <sup>2</sup> ) ( <i>or</i> el de Vd). táid).
Of, or from yours.	( <i>Possessive</i> ) Del Suyo	Ell Soó-yo, ( <i>or</i> dell day ( <i>or</i> del de Vd). oostáid).
<hr/>		
The man.	El hombre.	Ell ómbray.
The man's friend.	El amigo del hom- bre.	Ell ameégo dell ómbray.
Of the friend.	Del amigo.	Dell ameégo.
That of the friend.	El del amigo.	Ell dell ameégo.
The stick.	El baston.	Ell bastón.
The thimble.	El dedal.	Ell day-dál.
The coal.	El carbon.	Ell karbón.
My brother.	Mi hermano.	Me air-máh-no.
My brother's, or that of my brother.	El de mi hermano.	Ell day me air-máh-no.
Your friend's, or that of your friend.	El de su amigo de Vd.	Ell day soo ameégo day oostáid.

## (1). Conjunctions used for the sake of euphony.

A *ú* is used instead of *o*, when the word begins with *e* or *he*, as

Ver *ú* oír. To see or to hear.

Siete *ú* ocho. Seven or eight.

Mujer *ú* hombre. Woman or man.

An *é* is used instead of *y*, when the word following the conjunction begins with *i* or *hi*, as

Escribir *é* imprimir. To write and to print.

Padre *é* hijo. Father and son.

But if the conjunction *y* is followed by a word beginning with *hie*, it is retained, as

Cobre *y* hierro. Copper and Iron.

Destroza *y* hiere. It destroys and wounds.

Because then the word does not begin, properly speaking, with an *i*, but *y*, as *hierro* and *hiere*, are pronounced the same as if they were written *yerro*, *yere*, and for this reason many indiscriminately write *yelo* or *hielo*, ice; and *yerba* or *hierba*, herb.

(2) *El suyo* is the pronoun now in use in good society instead of *el vuestro*, though the former is defective, since it means—*yours*, *his*, *hers*, *theirs*; so then, whenever there may be doubt as to the person to whom we allude, *el de Vd.* (*yours*), *el de él*, (*his*), *el de ella*, (*hers*), *el de ellos*, or *ellas* [*theirs*], is used instead of *el suyo*.—The same observation is applied to *su* which means—*your*, *his*, *her*, *their*.

## EXERCISE No. 7.

Have you that book?—No, Sir, I have it not.—Which book have you?—I have that of the neighbor.—Have you my stick, or that of my friend?—I have that of your friend.—Have you my bread or the baker's?—I have not yours; I have the baker's.—Have you the neighbor's horse?—No, Sir, I have it not.—Which horse have you?—I have that of the baker.—Have you your thimble or the tailor's?—I have my own.—Have you the pretty gold string of my dog?—I have it not.—Have you my gold button or the tailor's?—I have not yours; I have the tailor's.—Have you my brother's vest or yours?—I have your brother's.—Which coffee have you?—I have the neighbor's.—Have you your dog or the man's?—I have the man's.—Have you your friend's money?—I have it not.

## EXERCISE No. 8.

Are you cold or warm?—I am warm.—Are you thirsty or hungry?—I am hungry.—Are you ashamed or afraid?—I am ashamed.—Have you my vest or the tailor's?—I have the tailor's.—Have you my good candlestick or that of my neighbor?—I have yours.—Have you your paper or mine?—I have mine.—Have you your cheese or the baker's?—I have my own.—Which vest have you?—I have that of the tailor.—Which handkerchief have you?—I have my own.—Have you the old hat of my brother?—I have it not.—I have it not.—Which soap have you?—I have my brother's good soap.—Have you my stick or that of my brother?—I have yours.—Which shoe have you?—I have my friend's leather shoe.—Have you your cotton handkerchief or mine?—I have not yours; I have my own.—Have you any thing?—I have nothing.—Have you your pretty dog?—I have my friend's pretty dog.—Have you my pretty stick?—I have not your stick; I have my own.

## ADDITION TO THE FOURTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
What is the best news with you?	¿Qué nos dice V. (or Kay nos deéthay oostáid qué hay) de nuevo?	(or kay ah-ee) day nooáivo?
Nothing particular	Nada particular.	Náhda parteekoolár.
What is that?	¿Qué es eso?	Kay ais áiso.?
Are you in a hurry?	¿Está V. de prisa?	Está oostáid day pree-áisa

ENGLISH.	SPANISH.	PRONUNCIATION.
I am not in a hurry.	† No estoy de prisa.	No estó-e day prée-áisa.
Are you ready?	† ¿Está V. listo?	Está oostáid léesto.
I am ready.	† Estoy listo.	Estó-e léesto.
I am very glad to see you.	† Me alegro mucho de ver a V.	May a-láigro móocho day vair ah oostáid.

## EXERCISE No. 9.

Walk in.—Good evening.—How do you do?—I am very glad to see you.—You are quite a stranger.—Be pleased to take a seat.—What is the best news?—Nothing particular.—Are you ready?—Not yet (*todavía*).—Excuse me a moment, if you please.—Certainly (*seguramente*) with much pleasure.—Are you in a hurry?—No, Sir, I am not in a hurry.—I present to you my best respects, Miss.—I am your humble servant, Sir.—Will you walk in?—I am much obliged to you, Miss; I am in a hurry.—Good bye, until to-morrow, or the day after to-morrow.—I shall be very happy to see you.

## FIFTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
<i>Fifth Lesson.</i>	<i>Leccion quinta.</i>	<i>Lecthee-ón kéenta.</i>
The merchant.	El comerciante.	Ell comairthee-ánte.
The shoemaker.	El zapatero.	Ell thah-pah-táiro.
The boy.	El muchacho.	Ell moo-chá-cho.
The pencil.	El lápiz.	Ell láh-peeth.
The chocolate.	El chocolate.	Ell cho-co-láh-tay.
The cloth.	El paño.	Ell pán-yo

<i>To have, to hold, to possess (an auxiliary and active verb).</i>	<i>Tener.</i>	<i>Tai-náir.</i>
<i>To have (an auxiliary verb).</i>	<i>Haber.</i>	<i>Ah-báir.</i>

Obs. A.—*Haber* (to have) is an auxiliary verb, and, consequently it is generally used before a Past Participle. *Tener* is an auxiliary and active verb. As an auxiliary it is seldom used; as an active it denotes possession and must always be used to translate the verb

*to have*, when it is not auxiliary. We say, *he leído el libro*, I have read the book. but we must say, *tengo un libro*, I have a book, because in the first example the verb *to have* is auxiliary to the verb *to read*, and in the second it is active and denotes possession.

ENGLISH.	SPANISH.	PRONUNCIATION.
I have.	Yo he.	Yo éh.
You have.	Vd. ha.	Oostáid áh.
He has.	El ha.	Ell áh.
<hr/>		
To receive.	Recibir.	Rai-thee-béer.
(Past part.) Received.	Recibido.	Rai-thee bée-do.
Have you received the pencil?	¿Ha recibido Vd. el lápiz?	Ah rai-thee-bée-do oostáid ell lán-peeth?
I have not received it	No lo he recibido.	No lo eh rai-thee-bée-do.
<p>Obs. B.—When the auxiliary verb <i>haber</i> is used in the indicative present, the past participle must always be placed immediately after the auxiliary, consequently it is not proper to say in Spanish, <i>¿Ha Vd. recibido?</i> but <i>¿Ha recibido Vd.?</i> (Have received you?) The scholar will please to remember that this Obs. is applicable <i>only</i> to the preceding tense.</p>		
Has the merchant received his stick, or yours?	¿Ha recibido el comerciante su baston ó el de Vd.?	Ah rai-thee-beé-do ell comair-thee-ántay soo bastón ó ell day oostáid?
Neither.	No—ni.	No—nee.
No.	No.	No.
The merchant has received neither his stick nor mine.	El comerciante no ha recibido ni su baston ni el mio.	Ell comairthee-ántay no ah raithee-beédo nee soo bastón nee ell mée-o.
Are you hungry or thirsty?	¿Tiene Vd. hambre ó sed?	Tee-ái-nay oostáid ámbray ó said?
I am neither hungry nor thirsty.	† No tengo ni hambre ni sed.	No táingo nee ámbray nee said.
Are you warm or cold?	¿Tiene Vd. calor ó frio?	Tee-áinay oostáid kah-lór ó freeé-o?
I am neither warm nor cold.	† No tengo ni calor ni frio.	No táingo nee kah-lór nee freeé-o.
Have you received the wine or the bread?	¿Ha recibido Vd. el vino ó el pan?	Ah rai-thee-beédo oostáid ell véeno ó ell pan?
The cork.	El corcho.	Ell córcho.
The corkscrew.	El sacacorchos.	Ell sácah-córchos.
The hammer.	El martillo.	Ell marteél-yo.

ENGLISH.	SPANISH.	PRONUNCIATION.
Of the carpenter	Del carpintero.	Dell karpeen-táiro.
The iron.	El hierro or fierro.	Ell ee-áir-ro, or fee-áir-ro.
The nail.	El clavo.	Ell cláh-vo.
The iron nail.	El clavo de hierro.	Ell cláh-vo day ee-áir-ro.
The Frenchman.	El Frances.	Ell Frantháis.
The Spaniard.	El Español.	Ell Espan-yól.
The Englishman.	El Inglés.	Ell Eengláis.
The umbrella.	El paraguas.	Ell parágwas.

What have you, or what is the matter with you?	{ † ¿Qué tiene Vd.?	Kay tee-ái-nay oostáid?
Nothing.	No—nada.	Náh-da.
I have nothing, or Nothing is the matter with me.	{ † No tengo nada (see Note 1, 3d. Lesson).	No táingo nada.
Is anything the mat- ter with you?	† ¿Tiene Vd. algo?	Tee-áinay oostáid algo?
Nothing is the mat- ter with me.	† No tengo nada.	No táingo náh-da.

## EXERCISE No. 10.

I am neither hungry nor thirsty.—Have you received my shoe or the shoemaker's?—I have received neither yours nor the shoemaker's.—Have you your pencil or the boy's?—I have neither mine nor the boy's.—Which pencil have you received?—I have received that of the merchant.—Have you my chocolate or that of the merchant?—I have neither yours nor the merchant's; I have my own.—Have you received the coffee or the wine?—I have received neither the coffee nor the wine.—Have you your thimble or the tailor's?—I have neither mine nor the tailor's.—Have you received your corkscrew or mine?—I have received neither yours nor mine; I have received the copper nail.—Are you warm or cold?—I am neither warm nor cold; I am sleepy.—Are you afraid?—I am not afraid.—Have you received my hammer or the carpenter's?—I have received neither yours nor the carpenter's.—Which nail have you?—I have the iron nail.—Which hammer have you received?—I have received the iron hammer of the carpenter.—Have you any thing?—I have something.—What have you?—I have the Frenchman's fine umbrella?—Have you received the cotton handkerchief of the Englishman?—No, Sir, I have received the fine handkerchief of the Spaniard.

## EXERCISE No. 11.

Have you my umbrella or yours?—I have neither yours nor mine. Which stick have you received?—I have received my friend's.—Have you received my cotton vest, or that of my brother?—I have received neither yours nor your brother's.—Which string have you?—I have my neighbor's cotton string.—Have you received the book of the Frenchman or that of the merchant?—I have received neither the Frenchman's nor that of the merchant.—Which book have you received?—I have received my own.—What is the matter with you?—Nothing.—Is any thing the matter with you?—Nothing is the matter with me.—Are you cold?—I am not cold, I am warm.—Have you received any thing?—I have received nothing.—Have you not received your exercise?—Yes, Sir, I have received my exercise.—Which exercise have you?—I have my exercise.—The Frenchman has yours.

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 ADDITION TO THE FIFTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
Bookkeeper.	Tenedor de libros.	Tainaidór day leébros.
Cashier.	Cajero.	Kah-háiro.
In haste.	† De priesa.	Day preeh-áisa.
Do not trouble your- self.	† No se moleste V.	No say moláistay oostáid.
It is not a trouble.	No es molestia.	No ais moláistee-ah.
I thank you for your kindness.	† Mil gracias por su bondad.	Mill gráh-thee-as por soo bondád.
I am sorry to trouble you for a moment.	† Siento molestar á V. por un momento.	See-áinto molais-tár ah oos- táid por oon momáinto.
Not at all. By no means.	† De ningun modo.	Day neengoón modo.
When shall I have the pleasure to see you again?	¿Cuándo volveré á tener el placer de ver á V.?	Kwándo volvairáy ah tai- náir ell pla-tháir day vair ah oostáid?

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 EXERCISE No. 12.

I am sorry to trouble you for a moment.—Not at all.—I thank you for your kindness.—You are welcome (See Note b, Addition to the First Lesson).—I am very glad to see you.—How have you

been (*Cómo lo ha pasado Vd.*)?—Very well, at your service.—When shall I have the pleasure to see you again?—Thank you, Sir, perhaps to-morrow, or the day after.—I shall be very happy to see you.—Is your bookkeeper busy?—He is always busy.—Is your cashier in a hurry for the money?—By no means; there is no hurry (*no corre prisa*).

## SIXTH LESSON.

<i>Sixth Lesson.</i>	<i>Leccion sesta.</i>	<i>Lecthee-ón sáista.</i>
ENGLISH.	SPANISH.	PRONUNCIATION.
The thread.	El hilo.	Ell eé-lo.
The fork.	El tenedor.	Ell tai-nai-dór.
The biscuit.	El bizcocho.	Ell beeth-cócho.
Of the captain.	Del capitan.	Dail kah-pee-tán.
Of the cook.	Del cocinero.	Dail ko-thee-náiro.
The fish.	El pescado.	Ell pais-kádo.
Obs. A.—Fish is called <i>pescado</i> when it is caught, and <i>pez</i> when it is in the water.		
Have I?	¿Tengo yo?	Táingo yo?
You have.	Vd. tiene.	Oostáid tee-ái-nay.
You have not.	Vd. no tiene.	Oostáid no tee-ái-nay.
Am I right?	† ¿Tengo yo razon?	Táingo yo rah-thón?
Obs. B.—Spaniards generally dispense with the use of the personal pronouns (with the exception of <i>Vd.</i> ) in speaking as well as in writing, except when the verb is used interrogatively, speaking emphatically, or in degree of comparison—as, <i>Tengo yo?</i> (Have I?)—or, <i>Yo tengo un perro y él tiene un caballo</i> (I have a dog and he has a horse).		
Is the man right?	† ¿Tiene el hombre razon?	Tee-ái-nay ell ombráy rah-thón?
He is not right.	† No tiene razon.	No tee-ái-nay rah-thón.
You are right.	† Vd. tiene razon.	Oostáid tee-ái-nay rahthón.
You are not right.	† Vd. no tiene razon.	Oostáid no tee-ái-nay rah-thón.
You are wrong.	† Vd. no tiene razon.	Vd. no tee-ái-nay rah-thón.
I am wrong.	† Yo no tengo razon.	Yo ne táingo rah-thón.
Am I right or wrong?	† ¿Tengo yo razon ó no?	Táingo yo rah-thón ó no?
What have I received?	¿Qué he recibido yo?	Kay eh rai-thee-beé-do yo?



ENGLISH.	SPANISH.	PRONUNCIATION.
You have received your money.	Vd. ha recibido su dinero.	Oostáid ah rai-thee-beé-do soo dee-náiro.
The mutton.	El carnero.	Ell kar-nái-ro.
The knife.	El cuchillo.	Ell koo-chéel-yo.
<i>Which one?</i>	<i>¿Cuál?</i>	<i>Kwál?</i>
Which one have you?	¿Cuál tiene Vd.?	Kwál tee-ái-nay oostáid?
That of the carpenter, or the carpenter's.	El del carpintero.	Ell dell kar-peen-táiro.
That of the cook, or the cook's.	El del cocinero.	Ell dell ko-thee-náiro.
The fine one.	El hermoso.	Ell air-móso.
The ugly one.	El feo.	Ell fáí-o.
The new one.	El nuevo.	Ell noo-ái-vo.
Have you your knife or mine?	¿Tiene Vd. su cuchillo ó el mio?	Tee-ái-nay oostáid soo koo-chéel-yo ó ell méé-o?
I have neither yours nor mine.	No tengo ni el de Vd. ni el mio.	No táingo nee ell day oostáid nee ell méé-o.
Have you received your umbrella or mine?	¿Ha recibido Vd. su paraguas ó el mio?	Ah rai-thee-beédo oostáid soo paráh-gwas ó ell mééo?
I have received neither yours nor mine.	No he recibido ni el de Vd. ni el mio.	No eh rai-thee-beédo nee ell day oostáid nee ell méé-o.
The French General.	El Jeneral frances.	Ell hai-nai-ral frantháís.
The Spanish lawyer.	El abogado español.	Ell ahbogáh-do ais-pan-yól.
The English ship.	El buque inglés.	Ell boó-kay eengláís.
The American physician.	El médico americano.	Ell máí-dee-co amai-ree-káh-no.

## EXERCISE No. 13.

Have you received your English dog?—No, Sir, I have not received it.—Have you my American hat?—Yes, Sir, I have it.—Is the Spanish general right or not?—He is not right; he is afraid and ashamed.—Has the American cook my new leather shoe?—He has it.—Have I your French chocolate?—You have it not; you have your own.—Has the Spanish captain received his fine English horse?—He has not received his English horse, he has received his beautiful American horse.—Has the American general the French ship?—He has the English ship.—Has the baker my bread or that

of my friend?—He has yours.—Has he not my friend's?—No, Sir, he has it not.—Has the French tailor my vest?—He has not yours; he has mine.—Have you received your good wine?—No, Sir, I have not received it.—Has my boy your knife?—He has it not.—Have you my cotton handkerchief?—I have not yours; I have mine.—Have you my friend's new umbrella?—No, Sir, I have not your friend's umbrella; I have my own.—Has your cook my chocolate, or that of the merchant?—He has neither yours nor the merchant's.—Have you received my pencil?—Which one?—The gold one.—Yes, Sir, I have received your fine gold pencil.—Have you your biscuit or mine?—I have neither yours nor mine.—Which have you?—I have that of my brother.—Have I your thimble or that of the tailor?—You have neither mine nor that of the tailor.—Which one have I?—You have your friend's.—Have you my iron ship?—I have it not.—Have I your mutton or the cook's?—You have neither mine nor the cook's.—Have I received your fine knife?—You have not received it.—Have you received it?—I have received it.—Which handkerchief have I?—You have the fine cotton handkerchief of my brother.—Which exercise have you?—I have mine.

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## EXERCISE No. 14.

Am I right?—You are right.—Is my friend, the French captain, cold or warm?—He is neither cold nor warm—he is sleepy.—Is the English boy afraid?—The English boy is not afraid.—Is he ashamed?—Yes, Sir, he is ashamed.—Have I good coffee or good sugar?—You have neither good coffee nor good sugar.—What have I?—You have nothing.—Have you my friend's fine ship?—I have not his fine ship.—Which ship have you?—I have your pretty paper ship.—Which mutton have I received?—You have received that of your cook.—Have I your corkscrew or the merchant's?—You have neither mine nor the merchant's.—Which chocolate have you received?—I have received that of the Frenchman.—Which shoe have you?—I have the shoemaker's leather shoe.—Which one have I?—You have that of the old baker.—Which one have you?—I have that of my good neighbor.—What is the matter with you?—I am afraid.—Have I any thing?—You have nothing.—Which exercise have you?—I have my exercise.—Have you the exercise of the French boy?—No, Sir, I have it not.—Which one have you?—I have mine.—Have you not my exercise?—No, Sir, I have it not.—Which exercise have you?—I have my own.

## ADDITION TO THE SIXTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
Sunday.	Domingo.	Domíngo. .
Monday.	Lunes.	Loónais.
Tuesday.	Martes.	Mártais.
Wednesday.	Miércoles.	Mee-áir-ko-lais.
Thursday.	Juéses.	Hoo-ái-vais.
Friday.	Viernes.	Vee-áir-nais.
Saturday.	Sábado.	Sáh-bah-do.
On Sunday.	El Domingo.	Ell Do-míngo.
On Monday next.	El Lunes próximo.	Ell Loónais próximo.
On Monday last.	El Lunes pasado.	El Loónais pas-sáhdo.
What day of the week is it?	¿Qué día de la semana es hoy?	Kay deé-ah day la saimáh-nah ais ó-ee?

## EXERCISE No. 15.

When shall I have the pleasure to see you again?—On Monday next, or perhaps before (*antes*).—I will be very happy to see you.—Thank you.—What day of the week is it?—To-day is (*hoy es*) Sunday.—To-day is Monday.—To-day is Tuesday.—To-day is Wednesday.—To-day is Thursday.—To-day is Friday.—To-day is Saturday.—On Sunday.—On Monday.—On Tuesday.—On Wednesday.—On Thursday.—On Friday.—On Saturday.—On Sunday next, &c.—On Sunday last, &c.

## SEVENTH LESSON.

<i>Seventh Lesson.</i>	<i>Leccion sétima.</i>	<i>Lect ee-ón sái-teemah.</i>
Who?	¿Quién?	Key-áin?
Who has?	¿Quién tiene?	Kee-áin tee-ái-nay?
Who has the pencil?	¿Quién tiene el lápiz?	Key-áin tee-ái-nay ell láh-peeth?
The man has the pencil.	El hombre tiene el lápiz.	Ell ómbray tee-ái-nay ell láh-peeth.
Who has it?	¿Quién lo tiene?	Key-áin lo tee-ái-nay?
The boy has it.	El muchacho lo tiene	Ell moo-cháh-cho lo tee-ái-nay.

ENGLISH.	SPANISH.	PRONUNCIATION.
The boy has it not.	El muchacho no lo tiene.	Ell moo-chá-cho no lo tee-ái-nay.
The ox.	El buey.	Ell bwái-ee.
The chicken.	El pollo.	Ell pól-yo.
The trunk.	El baul.	Ell bah-óol.
The bag, the sack.	El saco.	Ell sáh-co.
The young man, the youth.	El jóven.	Ell hó-vain.
<i>He.</i>	<i>Él.</i>	<i>Ell.</i>

Obs. A.—*Él* (pronoun) always must be accented to distinguish it from *El* (article).

He has.	Él tiene.	Ell tee-ái-nay.
He has the trunk.	Él tiene el baul.	Ell tee-ái-nay ell bah-óol.
He has it.	Él lo tiene.	Ell lo tee-ái-nay.
He has it not.	Él no lo tiene.	Ell no lo tee-ái-nay.
Has he ?	¿Tiene él ?	Tee-ái-nay éll ?
Has he the knife ?	¿Tiene él el cuchillo ?	Tee-ái-nay éll ell koo-chéel-yo ?

<i>To see.—Seen.</i>	<i>Ver.—Visto.</i>	<i>Vair.—Vésto.</i>
Have you seen your dog ?	¿Ha visto Vd. su perro ?	Ah veésto oostáid soo páir-ro ?
I have not seen it.	No lo he visto.	No lo eh veésto.
Have you seen my paper ?	¿Ha visto Vd. mi papel ?	Ah veésto oostáid meé pah-páil ?
No, Sir, I have not seen it.	No, Señor, no lo he visto.	No, Sain-yór, no lo eh veésto.
Is your brother warm or cold ?	† Tiene su hermano de V. calor ó frio ?	Tee-ái-nay soo airmáhno day oostáid kahlór ó freéo ?
He is sleepy.	† Tiene sueño.	Tee-ái-nay soo-áin-yo.
Is the young man right or not ?	† ¿Tiene el jóven razon ó no ?	Tee-ái-nay el hó-vain rah-thón ó no ?
He is not right.	† No tiene razon.	No tee-ái-nay rah-thón.
Has the boy the bag of the carpenter ?	Tiene el muchacho el saco del carpintero ?	Tee-ái-nay ell moo-cháh-cho ell sáh-co dell kar-péen-táiro ?
He has it not.	No lo tiene.	No lo tee-ái-nay.
Has the baker it ?	Lo tiene el panadero ?	Lo tee-ái-nay el pah-nah-dáiro ?
What has my friend ?	¿Qué tiene mi amigo ?	Kay tee-ái-nay me ameégo ?
The gilliflower.	El aleli.	Ell ah-lai-leé.

ENGLISH.	SPANISH.	PRONUNCIATION
The rice.	El arroz.	Ell ar-róth.
The countryman.	El paisano.	Ell pah-ee-sáh-no.
The peasant.	El campesino.	Ell kampakseéno.
The servant.	El criado.	Ell cree-áh-do.
<hr/>		
His or her shoe.	Su zapato.	Soo thah-páh-to.
His or her dog.	Su perro.	Soo páir-ro.
His or her foot.	Su pié.	Soo pee-ái.
His or her sofa.	Su sofá.	Soo so-fáh.
His or her tissue.	Su tisú.	Soo teesóo.
<i>His or hers</i> }	absolute	El suyo (See obser-
<i>His own,</i> }	possess.	vation, 4th Lesson)
<i>Her own.</i> }	pron.	Ell sóoyo.
Has the servant his trunk or mine?	¿Tiene el criado su baul o el mio?	Tee-ái-nay ell cree-áh-do soo bah-oól o ell meé-o?
He has his own.	Tiene el suyo.	Tee-ái-nay ell sóoyo.
<hr/>		
<i>Somebody or any body</i>	Alguien.	Álgey-ain.
<i>Some one or any one.</i> }	Alguno.	Algoóno.
(indefinite pronoun)		
Has any body my book?	¿Tiene alguien mi libro?	Tee-ái-nay álgey-ain me leébro?
Somebody has it.	Alguien lo tiene.	Álgey-ain lo tee-ái-nay.
Who has my stick?	¿Quién tiene mi bastón?	Key-áin tee-ái-nay me bastón?
<i>Nobody.</i>	<i>Nadie.</i>	Náh-dee-ay.
<i>No one.</i>	<i>Ninguno.</i>	Neen-goó-no.
Nobody has your stick.	Nadie tiene su bastón de Vd.	Náh-dee-ay tee-ái-nay soo bastón day oostáid.
Nobody has it.	Nadie lo tiene.	Náh-dee-ay lo tee-ái-nay.
No one has it.	Ninguno lo tiene.	Neen-goó-no lo tee-ái-nay.

## EXERCISE No. 16.

Who has my trunk?—The boy has it.—Has the man the chicken?—He has it.—Who has my vest?—The young man has it.—Has the young man my ship?—The young man has it not.—Who has it?—The American captain has it.—What has the French cook received?—He has received the chicken.—Has he received my good knife?—He has not received it.—Who has received it?—Nobody has received it.—Is the man right or not?—He is not right.—Have you seen the sugar?—No, Sir, I have not seen it—Have you seen your old

thread!—Yes, Sir, I have seen it.—Which cloth have you seen?—I have seen the fine one of my friend.—Who has seen my cloth?—The Spanish servant has seen it.—Who has seen my horse?—The countryman has seen it.—What has the young man seen?—He has seen nothing.—Has the cook the chicken or the rice?—He has neither the chicken nor the rice.—Who has my fork?—The French boy has it.

## EXERCISE No. 17.

Has any body my book?—Nobody has it.—Has the countryman my hat?—He has it not.—Has the tailor received my pretty vest?—He has not received it.—What has he received?—He has received nothing.—Has the carpenter seen his hammer?—He has not seen it.—Has he seen any thing?—He has seen something.—Has he my English dog or my Spanish horse?—He has neither your English dog nor your Spanish horse.—Has he received my good American cheese or my good French wine?—He has received neither your fine American cheese nor your good French wine; he has received his pretty gold button.—Have I your bag or your friend's?—You have neither mine nor my friend's; you have your own.—Who has seen the countryman's ox?—I have seen it.—Who is afraid?—The tailor's boy is afraid.—What is the matter with him?—Nothing.—Is he cold or hungry?—He is neither cold nor hungry; he is sleepy.—Has the young man his trunk?—Yes Sir, he has it.—Has the captain received his money?—No, Sir, he has not received it.—Who has seen my bag?—Nobody has seen it.

## EXERCISE No. 18.

Has the merchant my umbrella or his?—He has neither yours nor his.—What gilliflower has he received?—He has received that of my brother.—Which thimble has the French tailor?—He has his own.—Has your brother received my good Spanish wine or the neighbor's?—He has received neither yours nor the neighbor's.—Which wine has he received?—He has received his own.—Has any body seen my gold string?—Nobody has seen it.—Who has my copper candlestick?—Your boy has it.—Has he received my paper hat?—No, Sir, he has not received it.—Who has the Frenchman's ugly shoe?—The merchant has it.—Has he it?—Yes, Sir, he has it.—Has your cook received his mutton?—He has received it.—Have you my bread or my cheese?—I have neither your bread nor your cheese.—Have you my new umbrella?—I have it not; I have my own.—Have you the Spaniard's sofa or the Englishman's?—I have neither the Spaniard's nor that of the Englishman; I have my own.

## ADDITION TO THE SEVENTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
Who is there?	¿Quién está ahí?	Kei-áin está ah-ée?
Who is it?	¿Quién es?	Kei-áin ais?
How are you?	¿Cómo está Vd.?	Cómo aistáh oostáid?
I am rather indisposed.	Estoy algo indis-	Estó-ee algo indispoo-áisto.
	puesto.	
Has the steamer arrived?	¿Ha llegado el va-	Ah lliái-gáh-do ell vahpór?
	por?	
It has just arrived.	† Acaba de llegar.	Ah-káh-ba day lliai-gár.
It brings bad news.	Trae malas noticias.	Try máhlas noteéthee-as.
I am very sorry.	† Lo siento mucho.	Lo see-áinto moócho.
I am very glad.	† Me alegro mucho.	May ah-lái-gro moócho.

## EXERCISE No. 19.

Who is it?—Who is there?—Walk in.—How do you do?—I am rather indisposed to-day.—How are you?—Very well, I thank you.—Sit down (*siéntese V*).—What is the best news with you?—It is said that (*se dice que*) the steamer has just arrived.—What news does it bring (*Qué noticias trae*)?—It is said that it brings very bad news.—I am very sorry.—It is said that it brings good news.—I am very glad.

## EIGHTH LESSON.

<i>Eighth Lesson.</i>	<i>Leccion octava.</i>	<i>Lecthee-ón octáhvah.</i>
The sailor.	El marinero.	Ell mah-ree-náiro.
His tree.	Su árbol.	Soo ár-bol.
His bird.	Su pájaro.	Soo páh-haro.
His mattress.	Su colchon.	Soo kol-chón.
The stranger.	El forastero. (See p. 164).	Ell forastái-ro.
The foreigner.	El extranjero.	Ell estran-háiro.
The garden.	El jardin.	Ell har-deén.
His glove.	Su guante.	Soo gwántay.
This or that hay	Este heno ó aquel	Aistay eh-no ó ah-káñ.

ENGLISH.	SPANISH.	PRONUNCIATION.
This or that gentleman.	Este caballero ó aquel.	Estay kah-bal-yáy-ro ó ah-káil.
This or that ass.	Este asno (or burro) ó aquel.	Estay assno (or boó-ro) ó ah-káil.
<i>This book.</i>	<i>Este libro.</i>	<i>Estay leébro.</i>
<i>That book.</i>	<i>Aquel libro.</i>	<i>Ah-káil leébro.</i>
Have you received this or that book?	Ha recibido Vd. este libro ó aquel?	Ah raitheebee-do oostáid estay leébro ó ah-káil?
I have received this one.	He recibido este.	Eh raitheebee-do estay.
I have not received that one.	No he recibido aquel.	No eh raithee-bee-do ah-káil.
From my friend.	De mi amigo.	Day me ameégo.
From the ship.	Del buque.	Dell boó-kay.
<i>This one.</i>	<i>Este.</i>	<i>Estay.</i>
<i>That one.</i>	<i>Aquel. (Ese).</i>	<i>Ah-káil. (Essay).</i>

Obs. A.—*Este* designates the object near the person who speaks; *ese*, the object distant from the person who speaks and near the person spoken to; but *aquel* designates the object distant from both the person who speaks and that spoken to.

Has he seen this one or that one? Ha visto él este ó aquel? Ah veésto ell estay ó ah-káil?

He has seen this one, but he has not seen that one. Él ha visto este, él no ha visto aquel. Ell ah veésto estay, ell no ha veésto ah-káil.

Has the man seen this one or that one? Ha visto el hombre este ó aquel? Ah veésto ell ómbray estay ó ah-káil?

But. Pero—sino. Páiro—seenó.

Obs. B.—The conjunction *but*, not being preceded by a negative, is expressed by *pero* or *mas*; after a negative it is construed *sino*(\*).

He has seen this one but not that one. El ha visto este, pero no aquel. Ell ah veésto éstay, páiro no ah-káil.

He has not seen this one but that one. El no ha visto este, sino aquel. Ell no ah veésto áistay seenó ah-káil.

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(\*) It is to be observed, that although *sino* is the most proper to be used after a negative, *pero* or *mas* is preferable when the verb is repeated; as, "They did not go on Monday, but they went on Tuesday—ellos no fueron el Lunes, pero or mas fueron el Martes."



ENGLISH.	SPANISH.	PRONUNCIATION.
The note, the billet, or the ticket.	El billete.	Ell bill-yái-tay.
The corn.	El grano.	Ell gráh-no.
Have you received this ticket or that one?	¿Ha recibido Vd. este billete ó aquel?	Ah raithee-beé-do oostáid áistay bill-yái-tay ó ah-káil?
I have not received this one, but that one.	No he recibido este, sino aquel.	No eh raithee-beé-do áis-tay, ss-nó ah-káil.
I have received this one but not that one.	He recibido este, pero no aquel.	Eh raithee-beé-do áis-tay, páiro no ah-káil.
Has the neighbor seen this mattress, or that one?	¿Ha visto el vecino este colchon ó aquel?	Ah veésto ell vai-theé-no áis-tay kol-chón ó ah-káil?
He has seen this one, but not that one.	El ha visto este, pero no aquel.	Ell ah veésto áis-tay, páiro no ah-káil.

<i>That or which (relative pronoun).</i>	<i>Que.</i>	<i>Kay.</i>
Have you the note that my brother has received?	¿Tiene Vd. el billete que mi hermano ha recibido?	Tee-ái-nay oostáid ell bill-yái-tay kay me air-máno ah raithee-beédo?
I have not the note that your brother has received.	No tengo el billete que su hermano ha recibido.	No táingo ell bill-yáy-tay kay soo air-máno ah raithee-beé-do.
Have you the horse that I have received from my friend?	¿Tiene Vd. el caballo que he recibido de mi amigo?	Tee-ái-nay oostáid ell kan-báhl-yo kay eh raithee-beédo day me a-meégo?
I have the horse that you have received from your friend.	Tengo el caballo que Vd. ha recibido de su amigo.	Táingo ell kah-báhl-yo kay oostáid ah raithee-beédo day soo ameégo.

<i>That which, the one which.</i>	<i>El que.</i>	<i>Ell kay.</i>
I have not the one which you have received.	No tengo el que Vd. ha recibido.	No táingo ell kay oostáid ah raithee-beé-do.
I have the one which he has received.	Tengo el que él ha recibido.	Táingo ell kay éll ah raithee-beédo.
Have I the glove which you have received?	¿Tengo yo el guante que Vd. ha recibido?	Táingo yo ell gwántay kay oostáid ah raithee-beédo?
You have not the one which I have received.	Vd. no tiene el que yo he recibido.	Oostáid no tee-ái-nay ell kay yo eh raithee-beé-do.

ENGLISH.	SPANISH.	PRONUNCIATION.
<i>What.</i>	<i>Qué.</i>	<i>Kay.</i>
What a pity !	¡ Qué lástima !	Kay lás-teemah !
What a beautiful ass !	¡ Qué hermoso asno !	Kay airmóso assno !
What a handsome dog !	¡ Qué lindo perro !	Kay leéndo páir-ro !
What a beautiful boy !	¡ Qué hermoso muchacho !	Kay airmóso moocháh-cho
What a shame ?	¡ Qué vergüenza !	Kay vair-gwáin-thah !

Obs. C.—The note of exclamation (!) inverted (¡) is placed in Spanish before the exclamation. It is the same with the interrogation note (¿) (?).

#### RECAPITULATORY EXERCISES UPON THE PRECEDING RULES.

#### EXERCISE No. 20.

Which hay have you ?—I have that of the countryman.—Has the tailor received my new vest ?—He has not received it.—Have you received this fish or that one ?—I have received this one.—Have you seen the hay of the stranger ?—I have not seen it.—Have you seen this mattress ?—I have seen it.—Which looking-glass have you ?—I have my own.—Who has received this note ?—This man has received it.—Who has received that candlestick ?—Your friend has received it.—Have you the corn of your garden or that of mine ?—I have neither that of your garden nor that of mine, but that of the merchant.—Who has my glove ?—That servant has it.—What has your servant seen ?—He has seen the tree of the garden.—Has the countryman seen this or that bird ?—He has seen neither this nor that, but that which the boy has received.—Has this beautiful ass his hay or that of the old horse ?—He has neither his nor that of the horse.—What gentleman has received my ticket ?—This gentleman has received your ticket, and your neighbor has received mine.—Have I your ticket or his ?—You have neither mine nor his, but that of your friend.—Have you this gentleman's cotton handkerchief ?—I have not this gentleman's handkerchief.—Who has it ?—Your brother has it.—Has the stranger received my bird or his own ?—He has received neither yours nor his ; he has received that of the captain.—Have you seen my garden ?—I have not seen it.—Are you hungry or thirsty ?—No, Sir, I am sleepy.—Are you afraid or ashamed ?—I am afraid.—Are you cold or warm ?—I am cold

## EXERCISE No. 21.

What is the matter with the captain?—What captain?—The Spanish captain.—Nothing is the matter with him.—Who has his ship?—The American captain has it.—Has the sailor received this or that bird?—He has not received this bird but that one.—Has your servant seen that mattress or this one?—He has seen this one but not that one.—Has your cook received this chicken or that one?—He has received neither this nor that one, but that of his neighbor.—Has the stranger his knife?—No, Sir, he has that of the French boy.—Have you the note which my brother has received?—I have it not.—Which ticket have you?—I have my own.—Which thread have you?—I have that which the tailor has received.—Have you the fine horse which my friend has received?—I have not that which he has received, but the one which the Frenchman has seen.

## EXERCISE No. 22.

What a shame!—The English captain is afraid.—What is the matter with him?—He is afraid and ashamed.—What a pity!—Who has his ship?—The French captain has it.—What is the matter with the Spanish general? Is he cold or warm?—He is warm.—What a beautiful dog!—Who has received this dog?—The American general has received it from his friend the Spanish captain.—Have you received this cloth from the tailor?—No, Sir, I have not received it from the tailor but from my friend the Frenchman.—What a beautiful ass!—Who has received it?—My cook has received it from his countryman the Spanish sailor.—Which bag has the young man?—He has the one which my boy has received from you.—Have I your gold string?—You have it not.—Have you my vest?—I have it not.—Which one have you?—I have that which my brother has received from the Englishman.—Are you cold?—No, Sir, I am warm.—Has any body my umbrella?—Nobody has it.—Is any body afraid?—Nobody is afraid, but my friend.—Is any body sleepy?—No body is sleepy, but this gentleman.—Is that gentleman hungry?—No, Sir, he is ashamed and sleepy.—Has that gentleman his exercise?—He has it not.—Who has my exercise?—This gentleman has it.—Am I right?—Yes, Sir, you are right.

## ADDITION TO THE EIGHTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
What is that?	¿Qué es eso?	Kay ais áiso?
Take care!	¡Cuidado!	Koo-ee-dáhdo!

ENGLISH.	SPANISH.	PRONUNCIATION.
Be careful.	† Tenga V. cuidado.	Taínga V. koo-ee-dáhde.
The mail.	El correo.	Ell cor-rái-oh.
The post-office.	La estafeta de cor- reos.	La aista-faita day cor-rái- os.
That is it.	Eso es.	Eso és.

## EXERCISE No. 23.

Has the mail arrived?—It has not arrived yet.—What is it?—The mail has just arrived.—I am glad.—Is there any thing new (*Hay algo de nuevo*)?—Nothing particular.—Are you (*está V.*) very busy to-day?—Rather so (*algo or un poco*).—What day of the week is it?—It is Monday.—That is it.—Take care! to-day is mail-day, (*día de correo*).—Are you not busy?—By no means.

## NINTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
<i>Ninth Lesson.</i>	<i>Leccion nona.</i>	<i>Lecthee-ón nónah.</i>

## DECLENSION OF THE DEFINITE MASCULINE ARTICLE IN THE PLURAL.

<i>Nom.</i>	<i>the.</i>	<i>Nominativo</i>	<i>los.</i>	<i>Nomee-nah-teévo,</i>	<i>los.</i>
<i>Poss. of or from the.</i>		<i>Posesivo</i>	<i>de los.</i>	<i>Posaiséevo,</i>	<i>day los.</i>
<i>Obj.</i>	<i>to the.</i>	<i>Objetivo</i>	<i>á los.</i>	<i>Ob-hai-téevo,</i>	<i>ah los.</i>

Obs. A.—The articles like the pronouns, must agree with their substantives and adjectives in Gender, Number and Case.

## FORMATION OF THE PLURAL.

*1st Rule.*—Nouns terminating with a vowel, not being an accented *á* or *í*, form the plural by adding an *s* to the singular<sup>(1)</sup>. This rule, as well as the following, is not only applicable to nouns, but also to the article, to adjectives, and to many of the pronouns.—Ex.:

The book, the books.	El libro, los libros.	Ell leébro, los leébro.
The good book, the good books.	El libro bueno, los libros buenos.	Ell leébro bwáino, los leébro bwáinos.
Of the book, of the books.	Del libro, de los libros.	Dell leébro, day los leébro.
The tissue, the tissues.	El tisú, los tisús.	Ell tee-scó, los tee-soós.
The foot, the feet.	El pié, los piés.	Ell pee-ái, los pee-áis.

## ENGLISH.

## SPANISH.

## PRONUNCIATION.

**2d. Rule.**—When the noun terminates with *y*, an accented *á* or *í*, or a consonant, the plural is formed by adding *es* to the singular.—

**Ex :**

The ox, the oxen. El buey, los bueyes. Ell bwái-ee, los bwái-ais.

The king, the kings. El rey, los reyes. Ell rái-ee, los rái-yais.

The bashaw, the bashaws. El bajá, los bajáes. Ell baháh, los bahá-ais.

The gilliflower, the gilliflowers. El alelí, los alelies. Ell ah-lai-leé, los ah-lai-leéh-ais.

The wild boar, the wild boars. El jabalí, los jabalíes. Ell hah-bah-leé, los hah-bah-leé-ais.

The stick, the sticks. El baston, los bastones. Ell bastón, los bastó-nais.

The pencil, the pencils. El lápiz, los lápices (or lápices). Ell láh-peeth, los láh-peethais.

The Spaniard, the Spaniards. El Español, los Españoles. Ell Espan-yól, los Espan-yólais.

**3d. Rule.**—If the final consonant be an *s* preceded by a vowel, and the stress of the voice does not lie on the last syllable, no change takes place in the formation of the plural.—**Ex :**

The atlas, the atlases. El atlas, los atlas. Ell átlas, los átlas.

The parenthesis, the parentheses. El paréntesis, los paréntesis. Ell pa-ráin-tai-sees, los pa-ráin-táisees.

The crisis, the crises. La crisis, las crisis. Lah creésees, las creé-soes.

The Monday, the Mondays. El Lunes, los Lunes. Ell Loónais, los Loó-nais.

The Tuesday, the Tuesdays. El Mártes, los Mártes. Ell Mártais, los Mártais.

The Wednesday, the Wednesdays. El Miércoles, los Miércoles. Ell Mee-áir-ko-lais, los Mee-áir-ko-lais.

The Thursday, the Thursdays. El Juéves, los Juéves. Ell Hoo-ái-vais, los Hoo-ái-vais.

The Friday, the Fridays. El Viérnes, los Viérnes. Ell Vee-áir-nais, los Vee-áir-nais.

The same rule is applied to nouns compounded of verb and substantive.

The umbrella, the umbrellas. El paraguas, los paraguas. Ell paráh-gwas, los paráh-gwas.

The pen-knife, the pen-knives. El cortaplumas, los cortaplumas. Ell cortah-ploómas, los cortah-ploómas.

ENGLISH.	SPANISH.	PRONUNCIATION.
The lightning rod, the lightning rods.	El pararrayos, pararrayos.	Ell parar-ráh-yos, los pa- rar-ráh-yos.

Finally, there are some nouns which are always used in the plural, as :

Handcuffs.	Esposas.	Aispósas.
Felons.	Grillos.	Grill-yos.
Pinmoney.	Alfileres.	Al-fee-lái-raís.
A piece of good news.	Albricias.	Al-brée-thee-as.
Jealousy.	Celos (or zelos).	Tháilos.

	Singular.	Plural.	Singoolár.	Plural.
My.	Mi.	Mis.	Me.	Mis.
Your.	Su (see obs. 4th Lesson).	Sus.	Soo.	Soos.
His or her.	Su.	Sus.	Soo.	Soos.
Our.	Nuestro.	Nuestros.	Noo-áistro.	Noo-áistros.
Their.	Su.	Sus.	Soo.	Soos.

His or her books.	Sus libros (2).	Soos leébro.
Our book, our books.	Nuestro libro, nuestros libros.	Noo-áistro leébro, noo-áistros leébro.
Their book, their books.	Su libro, sus libros.	Soo leébro, soos leébro.
Which book, which books?	Cuál libro, cuáles libros?	Kwál leébro, kwálais leébro?
Which one, which ones?	Cuál, cuáles?	Kwál, kwálais?
This or that book.	Este libro ó aquel.	Éstay leébro ó ah-káil.
These or those books.	Estos libros ó aquellos.	Éstos leébro ó ah-káil-yos.
This or that pencil.	Este lápiz ó aquel.	Éstay láh-peeth ó ah-káil.
These or those pencils.	Estos lápizes ó aquellos.	Éstos láh-pee-thais ó ah-káil-yos.

Which horses have you?	¿Cuáles caballos tiene Vd.?	Kwálais kah-bál-yos tee-áinay oostáid?
I have the fine horses of your neighbors.	Tengo los hermosos caballos de sus vecinos de V.	Táingo los air-mósos kah-bál-yos day soos vai-theenos day oostáid.
Have I my pretty gloves?	¿Tengo yo mis guantes bonitos?	Táingo yo mis gwán-tais bo-née-tos?

ENGLISH.	SPANISH.	PRONUNCIATION
You have not your pretty gloves; you have my old hats.	Vd. no tiene sus guantes bonitos; Vd. tiene mis sombreros viejos.	Oostáid no tee-áinay soos gwán-tais bo-née-tos; oostáid tee-ái-nay mis som-brái-ros vee-ái-hos.
Which gloves have I?	¿Cuáles guantes tengo yo?	Kwá-lais gwán-tais táingo yo?
You have the ugly gloves of your brothers.	Vd. tiene los guantes feos de sus hermanos.	Oos-táid tee-ái-nay los gwán-tais fái-os day soos air-máh-nos.
Have you the hammers of the carpenters?	¿Tiene Vd. los martillos de los carpinteros?	Tee-ái-nay oostáid los mar-teél-yos day los karpeen-tái-ros?
I have not their hammers, but their nails.	No tengo sus martillos, sino sus clavos.	No táingo soos mar-teél-yos seenó soos cláh-vos.
Has your brother my gold tissues?	¿Tiene su hermano mis tisús de oro?	Tee-ái-nay soo air-máh-no mis tissoós day oro?
He has not your gold tissues.	No tiene sus tisús de oro.	Ell no tee-ái-nay soos tissoós day oro.
Which ones has he?	¿Cuáles tiene él?	Kwá-lais tee-ái-nay éll?
Have you the Frenchman's fine umbrellas?	¿Tiene Vd. los hermosos paraguas del Frances?	Tee-ái-nay oostáid los air-mósos paráh-gwas dell Frantháis?
I have not their fine umbrellas, but their sofas.	No tengo sus hermosos paraguas, sino sus sofás.	No táingo soos air-mó-sos paráh-gwas, seenó soos sofás.
My gilliflowers.	Mis alelías.	Mis alai-leé-ais.
Their asses.	Sus burros.	Soos boór-ros.
Of my gardens.	De mis jardines.	Day mis har-deé-nais.
Have you the trees of my gardens?	¿Tiene Vd. los árboles de mis jardines?	Tee-ái-nay oostáid los árbolais day mis har-deé-nais?
I have not the trees of your gardens.	No tengo los árboles de sus jardines de V.	No táingo los árbolais day soos hár-deé-nais day V.
Of my pretty gardens.	De mis bonitos jardines.	Day mis bo-née-tos har-deé-nais?
Of my fine horses.	De mis hermosos caballos.	Day mis air-mó-sos kah-bál-yos.
I have not your cotton handkerchiefs.	No tengo sus pañuelos de algodón.	No táingo soos pan-yu-ái-los day algo-dón.
The bread, the loaves.	El pan, los panes.	Ell pan, los pá-nais.
The gun, the guns.	El fusil, los fusiles.	Ell fooseél, los foosée-lais.
The son, the sons.	El hijo, los hijos.	Ell eé-ho, los eé-hos.

Obs. C.—There are in Spanish certain masculine nouns, which, used in the plural, comprehend the individuals of both sexes.—Ex.: *Hijos*, son and daughter—*Padres*, father and mother, or parents—*Hermanos*, brother and sister—*Tios*, uncle and aunt—*Sobrinos*, nephew and niece—*Nietos*, grand-son and grand-daughter—*Abuelos*, grand-father and grand-mother—and so on as to all other relations. In the same manner all the hereditary titles or dignities, from Baron and Count to King and Emperor, when used in the plural, imply also the individuals of both sexes. Thus, by saying, for example, *Los duques de Montpensier*, we denote the duke and duchess of that title. It ought to be understood, that this is not applicable to those names or titles derived from public offices, as President, Senator, Judge, &c., because by them we denote the persons who hold such offices, and not their wives, who are called for instance, *La Presidenta*, or *la mujer del Presidente*; the Presidentess, or the wife of the President.

(1). Except *papá*, *mamá*, and *sofá*, whose plurals are *papás*, *mamás*, and *sofás*.

(2). It is to be noticed that in Spanish the possessive pronoun does not derive its number or gender from the number or gender of the person or thing to which it belongs, but from the number or gender of the person or thing possessed. Thus, speaking, for instance, of the eyes of a person we would say their eyes, instead of *his* eyes. Consequently, we must say *sus libros* (their books) speaking of many books belonging to one or more persons.

### EXERCISE No. 24.

Have you the gloves?—Yes, Sir, I have the gloves.—Have you seen my gloves?—No, Sir, I have not seen your gloves.—Have you my fine looking-glasses?—Yes, Sir, I have your fine looking-glasses.—Have I your good guns?—You have not my good guns.—Which oxen has the countryman?—He has the old oxen of his friends.—Has the foreigner our pretty sticks?—He has not our pretty sticks, but our good ships.—Who has my fine horses?—Nobody has your fine horses, but somebody has your old asses.—Has your neighbor seen the trees of your garden?—He has not seen the trees of my garden, but he has seen your pretty notes.—Have you the horses' hay?—I have not their hay, but their shoes (*herraduras*).—Has your tailor my pretty gold buttons?—He has not your pretty gold buttons, but your pretty gold strings.—What has the sailor?—He has his fine ships.—Has he my gilliflowers or my knives?—He has neither your gilliflowers nor your knives.—Who has the tailor's good vests?—Nobody has his vests, but somebody has his copper



buttons.—Has the Frenchman's boy my good umbrellas?—He has not your good umbrellas, but your good pencils.—Has the shoemaker my leather shoes?—He has your leather shoes.—What has the Spanish captain?—He has the good Spanish sailors.—What has our friend the young Englishman?—He has his fine leather trunks.—Which forks have you?—I have the old forks of our cooks.

### EXERCISE No. 25.

Which mattresses has the sailor?—He has the good mattresses of his captain.—Which gardens has the Frenchman?—He has the gardens of the English.—Which servants has the Englishman?—He has the servants of the Spanish gentleman.—What has your boy?—He has his pretty birds.—What has the merchant?—He has our tissues.—What has the baker?—He has his loaves.—Has the carpenter his iron hammer?—He has not his iron hammer, but his copper nails.—Which biscuits has the baker?—He has the biscuits of his friends.—Has our friend our fine penknives?—He has not our fine penknives.—Which looking-glasses has the young man?—He has the looking-glasses of his countryman.—Has your brother the notes of the merchants?—He has not the notes of the merchants, but their gold candlesticks.—Have you received these notes?—I have not received these notes, but these iron knives.—Has the man received this or that note?—He has received neither this nor that.—Have you seen the books that I have received?—I have not seen the books that you have received.—Have you received these papers from the French or from the Americans?—No, Sir, I have received these papers from the Spaniards.—Have you the chocolate of the French general or your friend's?—I have neither that of the French general, nor my friend's; I have my own.—Has the English captain his wine or that which you have received?—He has neither his nor that which I have received.—Which wine has he?—He has that of the merchants.—Have you seen the bag which my servant has received?—I have not seen it.—Is the peasant cold or warm?—He is neither cold nor warm.

### ADDITION TO THE NINTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
Shall you go to the concert?	¿Irá V. al concierto?	Ee-ráh oostáid al con-thee-áirto?
I suppose so.	† Supongo que sí.	Soopóngo kay see.

ENGLISH.	SPANISH.	PRONUNCIATION.
Of course.	† Por supuesto.	Por soopoo-áisto.
By all means.	† De todos modos.	Day tódos módos.
Any how.	† De cualquier modo.	Day kwalkey-áir módo.
By no means.	† De ningun modo.	Day neengoon módo.
On no account.	† Por ningun motivo (or pretesto).	Por neengoon moteévo (or prai-táisto).
Otherwise.	† De otro modo.	Day ótro módo.
I would go.	Iria.	Ee-reé-ah.

## EXERCISE No. 26

Shall you go to the concert?—I am very busy; to-day is mail day—otherwise I would go.—Shall you go to-morrow?—I suppose so; and you?—Of course, by all means.—I will accompany you (*acompañaré á V.*) if you please.—With much pleasure.—I will be happy to go (*ir*) with you.—Thank you.—What is the best news with you?—Nothing particular.—How is your brother?—Very well I thank you.—Remember me to him (*Hágale V. mis recuerdos*).—I will do so (*Lo haré*) with much pleasure.

## TENTH LESSON

*Tenth Lesson.**Leccion décima.**Lecthee-ón dáí-theema.**Those.**Los.**Los.*

Have you my books ; *Tiene Vd. mis libros, ó los del hombre?* Tee-ái-nay oostáid mis leé-bros ó los del ómbray?

I have not yours. but *No tengo los de V. sino los del hombre.* No táingo los day oostáid, seenó los del ómbray.

Have you received your books? ; *Ha recibido Vd. sus libros?* Ah raythee-beédo oostáid soos leébroos?

I have not received my books. *No he recibido mis libros.* No eh raithee-beédo mis leébroos.

*Those which.**Los que.**Los kay.*

Have you the books which I have received? ; *Tiene Vd. los libros que he recibido?* Tee-ái-nay oostáid los leé-bros kay eh raithee-bee-do?

ENGLISH.	SPANISH.	PRONUNCIATION.
I have those which you have received.	Tengo los que Vd. ha recibido.	Táingo los kay oostáid ah raithee-beédo.
Has the Englishman seen the knives which you have, or those which I have?	¿Ha visto el Inglés los cuchillos que Vd. tiene, ó los que yo tengo?	Ah veésto ell eengláis los koocheél-yos kay oostáid tee-áinay, óh los kay yo táingo?
He has seen neither those which you have, nor those which I have.	No ha visto ni los que Vd. tiene, ni los que yo tengo.	No ah veésto nee los kay oostáid tee-ái-nay nee los kay yo táingo.
Which knives has he seen?	¿Cuáles cuchillos ha visto él?	Kwáh-lais koocheél-yos ah véesto ell?
He has seen those of our friends.	Ha visto los de nuestros amigos.	Ah véesto los day noo-éstros ameégos.
Which forks has he?	¿Cuáles tenedores tiene él?	Kwáh-lais tai-nai-dórais tee-áinay ell?
He has his own.	Tiene los suyos.	Tee-ái-nay los soóyos.

SINGULAR & PLURAL.	SINGULAR.	PLURAL.	SENGOOLÁR.	PLORÁL.
Mine, or my own.	El mio.	Los míos.	Ell meéo,	los meéos.
Yours, or your own.	El de V.	los de V.	Ell day oos-táid.	los day oos-táid.
His, hers, (his own, her own).	El suyo, or el de él, (or ella).	{ los suyos, or los de él, (or ella).	Ell soóyo, or ell day ell, (éll-yah).	Los soóyos, or los day oostáid. (éll-yah).
Ours, or our own.	El nuestro.	los nuestros.	Ell noo-és-tro,	los noo-és-tros.
Yours, or your own.	El de Vds.	los de Vds.	Ell day oos-táidais.	los day oos-táidais.
Theirs (their own).	El suyo, or el de ellos(ellas).	{ los suyos, or los de ellos(ellas).	Ell soóyo, or los day ell-yos(éll-yas).	{ los soóyos, or Ell day ell-yos(éll-yas).
Thine, thy own.	El tuyo.	Los tuyos.	Ell toóyo,	Los toóyos.

<i>These.</i>	<i>Estos.</i>	<i>Estos.</i>
<i>Those.</i>	<i>Aquellos, esos.</i>	<i>Ah-káil-yos, áisos</i>
These books.	Estos libros.	Áistos leébros.
Those books.	Aquellos libros.	Ah-káil-yos leébros.
Have you seen these books or those?	¿Ha visto Vd. estos libros ó aquellos?	Ah veésto oostáid áistos leébros óh ah-káil-yos?

ENGLISH.	SPANISH.	PRONUNCIATION.
I have seen neither these nor those.	No he visto ni estos ni aquellos.	No eh veésto nee áistos nee ah-káil-yos.
These (plural of this one).	Estos.	Áistos.
Those (plural of that one).	Aquellos, esos.	Ah-káil-yos, áisos
Have you received these or those?	¿Ha recibido Vd. estos ó aquellos?	Ah raithee-beé-do oostáid áistos ó ah-káil-yos?
I have received these, I have not received those.	He recibido estos, no he recibido aquellos.	Eh raithee-beé-do áistos, no eh raithee-beé-do ah-káil-yos.
Have I the looking-glasses of the French, or those of the English?	¿Tengo yo los espejos de los Franceses, ó los de los Ingleses?	Táingo yo los espái-hos day los Frantháísais, ó los day los een-glái-sais?
You have neither these nor those.	Vd. no tiene ni estos ni aquellos.	Oostáid no tee-ái-nay nee áistos nee ah-káil-yos.
You have neither the former nor the latter.	Vd. no tiene ni estos ni aquellos.	Oostáid no tee-ái-nay nee áistos nee ah-káil-yos.

Obs. A.—In Spanish, *the former and the latter*, are generally expressed in an inverted order; by *este, estos*, referring to the *latter*, and *aquel, aquellos* to the *former*.

Has the man seen these birds or those?	¿Ha visto el hombre estos pájaros ó aquellos?	Ah véesto ell ómbray éstos páh-haros ó ah-káil-yos?
He has seen these, but not those.	Ha visto estos, pero no aquellos.	Ah veésto áistos, páiro no ah-káil-yos.
Have you your muskets or mine?	¿Tiene Vd. sus fusiles ó los míos?	Tee-ái-nay oostáid soos foo-seélais ó los meé-os?
I have neither yours nor mine, but those of our good friends.	No tengo ni los de Vd. ni los míos, sino los de nuestros buenos amigos.	No táingo nee los day oostáid nee los meé-os, seeno los day noo-éستros bwáinos ameégos.

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### EXERCISE No. 27.

Have you these or those notes?—I have these, but not those.—Have you the horses of the French or those of the English?—I have those of the English but I have not those of the French.—Which

oxen have you?—I have those of the foreigners.—Have you the forks which I have received from the Spaniards?—I have not those which you have received from the Spaniards, but those which my brother has received from you.—Has your son your biscuits or mine?—He has neither yours nor mine.—Which biscuits has he?—He has his own.—Which asses has your friend?—He has the English asses.—Has your boy my knives or his?—He has neither yours nor his, but he has those of the captain.—Have I your vests or those of the tailors?—You have neither these nor those.—Have I your penknives?—You have not ours, but those of our neighbors.—Have you the birds of the sailors?—I have not their birds, but their fishes.—Which candlesticks has your brother?—He has mine.—Have I my shoes or those of the shoemakers?—You have not yours, but theirs.

## EXERCISE No. 28.

Which sugar has the man?—He has ours.—Has he our coffee?—He has it not.—Have you our mattresses or those of the strangers?—I have not yours but theirs.—Has your carpenter our hammers or those of our friends?—He has neither ours nor those of our friends.—Which nails has he?—He has his good iron nails.—Has any one of my friends the ships of the English?—Not one of your friends has the ships of the English, but somebody has those of the French.—Who has the cook's chickens?—Nobody has his chickens, but somebody has his mutton.—Who has his cheese?—His boy has it.—Who has my old muskets?—The countryman has them.—Have I the neighbor's bag?—You have not his bag, but his corn.—Which coal has the young man?—He has the Spaniard's.—Which umbrellas has the Frenchman received?—He has received those of his friends.—Has he our soap?—He has not ours, but that of his countrymen.—Is the merchant's boy hungry?—He is not hungry but thirsty.—Is your friend cold or warm?—He is neither warm nor cold.—Is he afraid or ashamed?—He is ashamed, but not afraid.—Am I right or not?—You are right.—Has the baker the bread of our servants?—He has not their bread, but their birds.—Has he any thing?—He has nothing.—What is the matter with you?—Nothing is the matter with me. ?—

## ADDITION TO THE TENTH LESSON.

ENGLISH.	SPANISH	PRONUNCIATION.
Is it cold?	† Hace frío?	Ah-thay freeé-o?
It is very cold.	† Hace mucho frío.	Áh-thay moócho freeéo.

ENGLISH.	SPANISH.	PRONUNCIATION.
It is very warm.	† Hace mucho calor.	Ah-thay móócho kah-lór.
How is the weather?	{ † ¿Qué tiempo hace? or ¿Cómo está el tiempo?	Kay tee-áimpo ah-thay? or ¿Cómo estáh ell tee-áimpo?
It is very fine weather.	† Hace muy bello tiempo.	Ah-thay móo-ee bail-yo tee-áim-po.
It is a very fine day.	† Hace un día muy hermoso, or hermosísimo.	Ah-thay oon dée-ah móo-ee airmóso, or airmosee-seemo.
It is bad weather.	† Hace mal tiempo.	Ah-thay mal tee-áimpo.
To-morrow morning.	† Mañana por la mañana.	Man-yáh-na por la man-yáh-na.

## EXERCISE No. 29.

Is it cold?—It is not very cold.—Is it warm?—It is very warm.—It is neither cold nor warm.—How is the weather?—It is bad weather.—It is very fine weather.—It is a very fine day.—When shall I have the pleasure to see you again?—Perhaps to-morrow morning.—I will be very happy to see you.—How is your son?—He is much better to-day (*está mucho mejor hoy*).—I am very glad to hear it (*me alegro mucho*).—He is worse (*peor*).—I am very sorry to hear it (*lo siento mucho*).

## ELEVENTH LESSON.

ENGLISH. SPANISH. PRONUNCIATION.  
*Eleventh Lesson. Lección Undécima. Lecthee-ón Oondáitheema.*

There is in Spanish this peculiarity that the signification of nouns can be augmented or diminished by the addition of certain syllables called augmentatives and diminutives. We shall speak first of

## AUGMENTATIVES.

The augmentative nouns add to the positive the signification of the words *big* or *large*, and are formed by adding *on*, *azo*, *onazo*, or *ote* for the masculine, and *ona*, *aza*, *onaza* or *ota*, for the feminine, but suppressing the last letter if it be a vowel. Examples:

The man.	El hombre.	Ell ómbray.
The big or large man.	{ El hombron.	Ell ombrón.
	{ El hombrazo.	Ell ombráhtho.
	{ El hombronazo.	Ell ombronáhtho.

ENGLISH.	SPANISH.	PRONUNCIATION.
The woman.	La mujer.	La mooháir.
The big, or large woman.	{ La mujerona. " mujeraza. " mujeronaza.	La mohairóna, La moohairátha. La moohaironátha.

#### DIMINUTIVES.

There are two kinds of diminutive nouns, viz. :

1st. Those which express tenderness or gentleness of any object whatever that is small; and their termination is in *ito*, *ico*, for the masculine, *ita* or *ica* for the feminine, following the same rule as the augmentatives in regard to the termination, that is, suppressing the last letter, when it is a vowel. Examples :

The inkstand.	El tintero.	Ell teentáiro.
The small, or pretty little inkstand.	El tinterito.	Ell teentaireéto.
The house.	La casa.	Lah kássah.
The small, or pretty little house.	La casita.	La kasseétah.
The turtledove.	La tórtola.	La tórtolah.
The small, or pretty little turtledove.	La tortolita.	La tortoleétah.

 It is the same regarding proper names:—

John.	Juan.	Hoo-án.
Little John.	Juanito.	Hoo-aneéto.
Adela.	Adela.	Ah-dáila.
Little Adela.	Adelita.	Ah-daileéta.

2d. Those which denote contempt, or pity, or which lessen the object without adding the idea of prettiness, are generally terminated in *zuelo*, *illo*, or *cillo*.

Dog.	Perro.	Páir-ro.
Pretty little dog.	Perrito.	Páir-reéto.
Ugly little dog.	Perrillo.	Páir-reél-yo.

Those nouns terminating in *co*, change it into *quito*, or *quillo* to form the diminutive.

Bag.	Saco.	Sáhkoh.
Pretty little bag.	Saquito.	Sahkeéto.
Fan.	Abanico.	Abahneéko.
Pretty little fan.	Abaniquito.	Abaneekéyto.
Small.	Chico (or pequeño).	Cheeko (or paikáin-yo).
Smaller.	Chiquito.	Checkeyto.

ENGLISH.	SPANISH.	PRONUNCIATION.
Very small.	Chiquitito.	Cheekeytéto.
Extremely small.	Chiquirritito.	Cheeker-reeteéto.
Nouns ending in <i>r</i> , <i>n</i> , or <i>e</i> take <i>cito</i> or <i>cillo</i> , to form the diminutive.		
Contemptible little woman.	Mujercilla, or Mu- jerzuela.	Moohairthéelyah, or Moo- hairthoo-éelah.
Miserable little man.	Hombrecillo, or hombrezuelo.	Ombrai-theel-yo or or 6m- braithoo-áilo.
The fork.	El tenedor.	Ell tainaidór.
The small or ugly little fork.	El tenedorcillo.	Ell tainaidorthéel-yo.
The button.	El boton.	Ell botón.
The pretty little button.	El botoncito.	Ell botontheéto.
Great.	Grande.	Gránday.
Anything a little larger than a regular size.	Grandecito.	Grandaitheéto.

There are other diminutives terminating in *uito* or *uillo* for nouns ending in *go*, as *amigo*, *amiguito*, or *amiguillo*, and others in *ete*, *ine*, *ejo*, &c., though the latter are comparatively little used.

The plural of augmentatives and diminutives is formed like that of nouns.

The termination *azo* added to a noun—suppressing the last letter if it be a vowel—has sometimes the import to be perceived in the following examples :

Shoe.	Zapato.	Thahpáhto.
Blow with a shoe.	Zapatazo.	Thah-pah-táhtho.
Cudgel.	Garrote.	Gar-rótay.
Blow with a cudgel.	Garrotazo.	Gar-rottátho.
Cannon.	Cañon.	Kan-yón.
Cannon shot.	Cañonazo.	Kan-yo-nátho.

We observed by a note in the second lesson that the adjectives *bueno*, *malo*, *uno*, *primero*, *alguno*, *tercero*, and *postrero*, for the sake of euphony lose the final *o*, when used before a masculine noun in the singular ; and now we add the following, which for the same reason require a change in their termination, viz. :

1st. *Ciento* (a hundred) loses the final syllable in the singular, when immediately followed by a noun. Example :

One hundred sol- diers.	Cien soldados.	Thee-áin soldáhdos.
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## ENGLISH.

## SPANISH.

## PRONUNCIATION.

But, whenever *Ciento* takes after it another number, not being 1,000 or 1,000,000 it preserves all its letters. Example :

One hundred and Ciento y dos solda- Thee-áinto é dos soldáhdos.  
two soldiers. dos.

2d. *Santo* (saint) loses also the syllable *to*, when followed by a proper masculine name. Example :

Saint Peter.	San Pedro.	San Páidro.
Saint Joseph.	San José	San Hosáy.

We except, however, from this rule *Santo Tomas*, *Santo Tomé*, *Santo Toribio*, and *Santo Domingo*.

3d. *Grande* (great, large) loses the syllable *de*, before a singular noun beginning with a consonant. Example :

The great project.	El gran proyecto.	Ell gran pro-yáicto.
The great battle.	La gran batalla.	La gran bah-tál-ya.
" " friend.	El grande amigo.	Ell gránday ameégo.
" " prattler.	" " hablador.	" " ahblahdór.
" " writer.	" " escritor.	" " escreetór.

It is worthy of notice, as a peculiarity, that the adjectives *grande*, *pobre*, *pequeño*, and *alguno*, convey a different meaning according to the place they occupy with the substantives. Example :

A great man.	Un grande hombre.	Oon gránday ómbray.
A big or large man.	Un hombre grande.	" ómbray gránday.
A needy man.	" " pobre.	" " póbray.
An unhappy or weak man.	Un pobre hombre.	" póbray ómbray.
A needy writer.	Un escritor pobre.	" escreetór póbray.
A poor writer.	" pobre escritor.	" póbray escreetór.
An insignificant man.	" pequeño hombre.	" paikáin-yo ómbray.
A small, or short man.	„ hombre pequeño.	" ómbray paikáin-yo.
Some man.	Algun hombre.	Algoón ómbray.
Any man.	Hombre alguno.	Ómbray algoóno.

It will be readily observed by the examples above, that the adjectives *grande*, *pequeño*, &c., placed before the substantive, qualify the merit, and placed after it qualify the shape or size.

## EXERCISE No. 30.

Who has my pretty little dog ?—The large woman has it.—What is the matter with that miserable little man ?—Nothing is the mat-

ter with him.—Have you seen my pretty little house?—I have not seen your pretty little house: but I have seen your ugly little dog.—Which inkstand have you?—I have the pretty little inkstand of my little brother.—Which horse have you seen?—I have seen the little horse of my friend.—Who has your little book?—My little friend has it.—Have you received any thing from that large man?—I have received nothing from that big man, but my little boy has received something from that big woman.—What is the matter with that contemptible little woman?—Nothing.—Have you the biscuit of little John?—I have not his biscuit, but his pretty little bird.—Has my little ass his hay?—He has it not.—What a large man!—What a large woman!—Have you my little bag?—I have not your little bag, but your little gold plate.—Which bird has my son?—He has his pretty little turtle dove.—Have you his little fork?—I have not his little fork, but I have his little knife.—Have you the little vest of the little boy?—I have it not, but I have his little gold button.—Have you seen the little note which little Adela has received from her little friend?—I have not seen the little note but I have seen her little friend.

### EXERCISE No. 31.

What number of English soldiers have you seen?—I have seen one hundred soldiers.—I have seen one hundred and six soldiers.—What is the matter with that needy man?—Nothing is the matter with him.—Have you seen some birds?—I have not seen any bird.—Have you some great project?—I have not any project.—Is the great French captain ashamed or afraid?—He is ashamed, but not afraid.—Have you seen my great horse?—I have not seen your great horse, but your large horse.—Is the great man thirsty?—The great man is not thirsty; but the big man is afraid.—What is the matter with that poor writer?—Nothing is the matter with the poor writer; but the needy writer is hungry.—Who has received a (un) blow with a shoe?—That little boy.—What has that little sailor received?—He has received a blow with a cudgel.—Has your ship received some cannon shot?—My ship has not received any cannon shot.

### ADDITION TO THE ELEVENTH LESSON.

I come to take leave	Vengo á despedirme	Váingo ah daispaidéermay
of you for Havana.	de V. para la Ha-	day oostáid para la Ah
	bana.	bána.
When is your de-	¿Cuándo es su par-	Kwándo es soo parteéda?
parture?	tida?	

ENGLISH.	SPANISH.	PRONUNCIATION
It may be this afternoon.	Puede que sea esta tarde.	Poo-áiday kay sái-ah ésta tárday.
Don't you like the city?	¿No le gusta á V. la ciudad?	No lay goosta á oostáid la thee-oo-dad?
I like the people very much.	La jente me gusta mucho.	La héntay may góosta móo-cho.
But the climate does not agree with me.	Pero el clima no me sienta bien.	Páiro ell oleéma no may see-áinta bee-áin.

## EXERCISE No. 32.

I come to take leave of you for Havana.—When is your departure?—It may be this afternoon.—Don't you like the city?—I like the people very much; but the climate does not agree with me.—Do you intend to return (*piensa V volver*)?—I do intend to return after the winter is over (*pienso volver despues de pasado el invierno*).—I shall be very happy to see you.

## TWELFTH LESSON.

*Twelfth Lesson. Leccion duodécima. Lectheón dwo-dái-theemah.*

The comb.	El peine.	Ell pái-eenay.
The glass (a tumbler).	El vaso.	Ell váso.
Have you my small glasses?	¿Tiene Vd. mis vasos?	Tee-ái-nay oostáid mis vaseétos?
I have them.	Los tengo.	Los táingo.
Them.	Los.	Los.
Has he my fine glasses?	¿Tiene él mis hermosos vasos?	Tee-ái-nay ell mis airmósos vásos?
He has them.	El los tiene.	Ell los tee-ái-nay.

Obs. A.—The scholar will apply to *los* the rule given in the second lesson regarding *lo*.

Have I received them? ¿Los he recibido yo? Los eh raithee-beédo yo?

You have received them. Vd. los ha recibido. Oostáid los ah raithee-beédo.

You have not received them. Vd. no los ha recibido. Oostáid no los ah rai-thee-beédo.

ENGLISH.	SPANISH.	PHONETIC WRITING.
Has the Spaniard my fine gold buttons?	¿Tiene el Español mis botones de oro?	Tee-ai-nay el Espan-yel mis airtsoons be-ai-nais day oro?
He has them not.	El no los tiene.	El ne los tee-ai-nay.
Have the English them?	¿Los tienen los Ingleses?	Los tee-ai-nain los Eng-lai nais?
The boys have them.	Los muchachos los tienen.	Los moo-chah-chos los tee-ai-nain.
Have the boys them?	¿Los tienen los muchachos?	Los tee-ai-nain los moo-chah-chos?
They.	Ellos.	El-yos.
They have them.	Ellos los tienen.	El-yos los tee-ai-nain.
They have them not.	Ellos no los tienen.	El-yos no los tee-ai-nain.
Who has them?	¿Quién los tiene?	Keeain los tee-ai-nay?
The German.	El Alemán.	El Ah-lai-man.
The Italian.	El Italiano.	El Italiáno.
The Turk.	El Turco.	El Toor-ko.
The Mexican.	El Mejicano.	El Mai-he-kah-no.
The Russian.	El Ruso.	El Rooso.
The Prussian.	El Pruso.	El Próoso.
The Germans have them.	Los Alemanes los tienen.	Los Ah-lai-máh-nais los tee-ai-nain.
The Mexicans have them not.	Los Mejicanos no los tienen.	Los Mai-he-káhnos no los tee-ai-nain.
Some <sup>(1)</sup> any <sup>(2)</sup> .	Alguno.	Algoóno.

Obs. B.—*Alguno*, before a noun, means *some*; after a noun means *any*, (see Obs. eleventh lesson).

Obs. C.—But when a noun is used in Spanish, without being preceded by any definite adjective, it has a partitive meaning by itself.—Ex.: En todas partes hay *hombres* honrados (everywhere there are *some* honest men).

The fire.	El fuego.	El fwáigo.
The sealing wax.	El lacre.	El láh-cray.
The vinegar.	El vinagre.	El veenáh-gray.
The tea.	El té.	El tay.
Have you any fire?	¿Tiene Vd. fuego?	Tee-ai-nay oostáid fwáigo?
I have some fire.	Tengo fuego.	Táingo fwái-go.
Has the Italian any sealing wax?	¿Tiene el Italiano lacre?	Tee-ai-nay ell Italiáno lah-cray?
He has some sealing wax.	Tiene lacre.	Tee-ai-nay láh-cray.

ENGLISH.	SPANISH.	PRONUNCIATION.
Has he any vinegar? ; Tiene vinagre ? He has some vinegar. Tiene vinagre. Have you any tea ? ; Tiene Vd. té ? I have some tea. Tengo té.		Tee-ái-nay vee-náh-gray ? Tee-ái-nay vee-náh-gray. Tee-ái-nay oostáid tay ? Táingo tay.
<i>No or not any (before a noun) No.</i> I have no fire. No tengo fuego. He has no tea. El no tiene té. You have no seal- Vd. no tiene lacre. ing wax. They have no friends. No tienen amigos. Some or any good Vinagre bueno vinegar. Some or any bad Queso malo. cheese. Some or any excel- Té excelente. lent tea. Some or any good Café bueno. coffee. Some or any good Libros buenos. books. Some or any pretty Vasos bonitos. glasses. Some or any fine Caballos hermosos. horses. Some or any old Vino añejo. wine. The satin. El raso. The velvet. El terciopelo. The picture. El cuadro. The painter. El pintor. The pencil (of the El pincel. painter). Have you any good ; Tiene Vd. raso satin ? bueno ? I have no good satin, No tengo raso bue- but some excellent no, sino terciopelo velvet. excelente. Has the painter any ; Tiene el pintor cua- fine pictures ? dros hermosos ? He has not any fine El no tiene cuadros pictures, but some hermosos, sino bue- good pencils. nos pinceles.		No. No táingo fwái-go. Ell no tee-ái-nay tay. Oostáid no tee-ái-nay lám- gray. No tee-ái-nain ameeé-gos. Vee-náh-gray bwáino. Káyso malo. Tay es-thai-láintay. Kah-fáy bwái-no. Leébros bwáinos. Vásos boneétos. Kah-bál-yos airmósos. Veéno an-yái-ho. Ell ráh-so. Ell táirthee-oh-páilo. Ell kwáh-dro. Ell peentór. Ell peentháil. Tee-ái-nay oostáid ráh-so bwáino. No táingo ráh-so bwái-no, seeno tairthee-o-páilo es- thai-láintay. Tee-ái-nay ell peentór kwádro air-mósos ? Ell no tee-ái-nay kwádro air-mósos, seeno bwái-nas peen-thái-lais.

(1) *Some*, before a singular noun, which means something to eat or drink, is generally expressed by *un poco de*; as—“*Tráigame V. un poco de agua*,” bring me *some* water.

(2) *Any*, interrogatively used, before a singular noun which expresses something to eat, or drink, is generally suppressed entirely; as—“*¿Hay vino en la botella?*” is there *any* wine in the bottle?—Should *any* precede any other kind of noun, it may be either suppressed or expressed like *some*; as—“*¿Tiene Vd. algunos libros*, or *tiene Vd. libros?*” have you *any* books?

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### EXERCISE No. 33.

Have you my fine glasses?—I have them.—Have you the fine horses of the Englishman?—I have them not.—Who has my small combs?—My boys have them.—Which knives have you?—I have those of your friends.—Have I your good muskets?—You have them not, but your friends have them.—Have you my pretty birds? or those of my brothers?—I have neither yours nor your brothers' but my own.—Which ships have the Mexicans?—The Mexicans have no ships.—Have the sailors our fine forks?—They have them not.—Have the cooks them?—They have them.—Has the captain your pretty books?—He has them not.—Have I them?—You have them.—You have them not.—Has the Spaniard them?—He has them.—Have the Turks our fine muskets?—They have them not.—Have the Italians them?—They have them.—Has the German the pretty umbrellas of the Frenchman?—He has them.—Has he them?—Yes, Sir, he has them.—Has the Spaniard our pretty gloves?—He has them not.—Who has them?—The English have them.—Has the tailor our vests or those of our friends?—He has neither the latter nor the former.—Has your brother any soap?—He has no soap.—Have I any mutton?—You have no mutton, but you have some sugar.—Have your friends any money?—They have some money.—Have you any fire?—I have no fire, but I have coal.—Have you any good coffee?—I have no good coffee, but some excellent wine.

### EXERCISE No. 34.

Has the merchant any good books?—He has some good books.—Have the French any good gloves?—They have some excellent gloves.—Who has the fine pencils of the English?—Their friends have them.—Who has the biscuits of the bakers?—The sailors of our captain have them.—Have they our cloth?—Yes, Sir, they have it.—What have the Spaniards?—They have some beautiful pic-

tures.—What have the Mexicans?—They have some fine asses.—What have the Germans?—They have some excellent tea.—Have you any friends?—I have some friends.—Have your friends any sealing-wax?—They have some sealing-wax.—Have the shoemakers some good shoes?—They have no good shoes, but some excellent leather.—Have the tailors any good vests?—They have no good vests, but some excellent cloth.—Has the painter any umbrellas?—He has no umbrellas, but he has some beautiful pictures.—Has any one my small combs?—No one has them.—Who has the countryman's fine chickens?—Your cook has them.—What has the young man?—He has his oxen.—Have your friends any old wine?—They have no old wine, but some excellent vinegar.—Has any one your gold candlesticks?—No one has them.

### ADDITION TO THE TWELFTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
I wish you good success.	Deseo á Vd. buen éxito.	Daisái-o ah oostáid bwáin éxeeto.
An honest man.	Un hombre de bien.	Oon ómbray day bee-áin.
I do not know whether he is married or single.	No sé si es casado ó soltero ( <i>fem. casada ó soltera</i> ).	No sáy see es kah-sáh-do ó sol-táiro.
Is it Mr. N. to whom I have the honor to speak?	Es el Señor N. á quien tengo el honor de hablar?	Es ell sáin-yor N. ah key-áin táingo ell onór day ah-blár?
That is my name, Sir.	† Un servidor de V.	Oon sairveedór day oostáid.

### EXERCISE No. 35.

Is your friend single or married?—He is married.—I do not know whether he is single or married?—I know that (*sé que*) he is an honest man.—Is it Mr. N. to whom I have the honor to speak?—That is my name, Sir.—I wish you good success in your undertaking (*en su empresa*).—I thank you very much (*Mil gracias*).—Are you very busy?—Not at this moment.—I am sorry to trouble you.—When is your departure?—It may be to-morrow morning.—Are you ready?—No, Sir, I am not ready yet.—I shall not be (*no estaré*) ready before (*hasta el*) next Thursday.—I am very sorry.—Sit down, and excuse me a moment.—Certainly.—Are you in a hurry?—No, Sir, I am not in a hurry.—I shall wait on you in a moment (*Me pondré or estaré á sus órdenes en un momento*)

## THIRTEENTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
<i>Thirteenth Lesson.</i>	<i>Leccion décima-tercia.</i>	<i>Lecthee-ón dái-theemah-táir-thee-ah.</i>
Some of it, any of it, of it. Some of them, any of them, of them.	(See Obs. B, twelfth lesson).	
Have you any wine? I have some.	¿Tiene Vd. vino? Tengo.	Tee-ái-nay oostáid veéno? Táingo.
Have you any bread? I have not any, or none.	¿Tiene Vd. pan? No tengo.	Tee-ái-nay oostáid pan? No táingo.
Have you any good wine? I have some good wine.	¿Tiene Vd. vino bueno? Tengo vino bueno.	Tee-ái-nay oostáid veéno bwaino? Taingo veéno bwáino.
Has the merchant any sugar? He has some. He has not any.	¿Tiene azúcar el comerciante? Tiene. No tiene.	Tee-ái-nay ahthoó-kar ell comair-thee-ántay? Tee-ái-nay. No tee-ái-nay.
Has he any good cheese? He has some good cheese.	¿Tiene queso bueno? Tiene queso bueno.	Tee-ái-nay kaysso bwáino? Tee-ái-nay kaysso bwái-no.
Have I any coffee? You have some. You have no coffee. You have not any.	¿Tengo yo café? Vd. tiene. Vd. no tiene café. Vd. no tiene.	Táingo yo kah-fáy? Oostaid tee-ái-nay. Oostáid no teeáinay kahfáy. Oostáid no tee-ái-nay.
Have you any shoes? I have some. I have no shoes. I have not any.	¿Tiene Vd. zapatos? Tengo. No tengo zapatos. No tengo.	Tee-ái-nay oostáid thah-páh-tos? Táingo. No táingo thah-páhtos. No táingo.
Has the man any good horses? Has he any good knives? He has not any, or none.	¿Tiene el hombre buenos caballos? ¿Tiene él buenos cuchillos? No tiene.	Tee-ái-nay ell ómbray bwáinos kah-bál-yos? Tee-ái-nay éll bwáinos koo-cheél-yos? No tee-ái-nay.
Has he any money? He has some. He has not any.	¿Tiene dinero? Tiene. No tiene.	Tee-ái-nay dee-náiro? Tee-ái-nay. No tee-ái-nay.



ENGLISH.	SPANISH.	PRONUNCIATION.
Have our friends any good hats?	¿Tienen nuestros amigos sombreros buenos?	Tee-ái-nen noo-éstros a-meégos sombrái-ros bwáinos?
They have some good hats.	Tienen sombreros buenos.	Tee-ái-nen sombrái-ros bwáinos.
They have not any good hats.	No tienen sombreros buenos.	No tee-ái-nen som-brái-ros bwáinos.
Who has some good wine?	¿Quién tiene vino bueno?	Key-áin tee-ái-nay veeno bwáino?
Our merchant has some.	Nuestro comerciante tiene.	Noo-éstro comái-thee-ántay tee-ái-nay.
The hatter.	El sombrerero.	Ell sombrai-ráiro.
The blacksmith.	El herrero.	Ell air-ráiro.
	Un (before a masculine noun).	Oon.
A, an, or one.	Uno (when it stands alone, or not before a masculine noun).	Oóno.
Nom.	a.	un.
Poss. of or from	a.	de un.
Obj.	to a.	á un.
		oon.
		day oon.
		ah oon.
A or one horse.	Un caballo.	Oon kah-bál-yo.
Have you an umbrella?	¿Tiene Vd. un paraguas?	Tee-ái-nay oostáid oon paráhguas?
I have an umbrella.	Tengo un paraguas.	Táingo oon paráh-gwas.
Have you a glass?	¿Tiene Vd. un vaso?	Tee-áinay oostáid oon vaso?
I have no glasses.	No tengo vasos.	No táingo vásos.
I have one.	Tengo uno.	Táingo oono.
Have you a good stick?	¿Tiene Vd. un bastón bueno?	Tee-ái-nay oostáid oon bastón bwáino?
I have a good one.	Tengo uno bueno.	Táingo oóno bwáino.
I have two good ones.	Tengo dos buenos.	Táingo dos bwáinos.
I have two good sticks.	Tengo dos bastones buenos.	Táingo dos bastónais bwáinos.
I have three good ones.	Tengo tres buenos.	Táingo tráis bwáinos.
Have I a gun?	¿Tengo yo un fusil?	Táingo yo oon fooséel?
You have one.	Vd. tiene uno.	Oostáid tee-ái-nay oóno.
You have a good one.	Vd. tiene uno bueno.	Oostáid tee-ái-nay oóno bwáino.
You have two good ones.	Vd. tiene dos buenos.	Oostáid tee-ái-nay dos bwáinos.

ENGLISH.	SPANISH.	PRONUNCIATION.
Has your brother a friend?	¿Tiene su hermano un amigo?	Tee-ái-nay soo airmáno oon ameego?
He has a friend.	Tiene un amigo.	Tee-ái-nay oon ameégo.
He has one	Tiene uno.	Tee-ái-nay oono.
He has a good one.	Tiene uno bueno.	Tee-ái-nay oono bwáino.
He has two good ones.	Tiene dos buenos.	Tee-ái-nay dos bwáinos.
He has three good ones.	Tiene tres buenos.	Tee-ái-nay trais bwáinos.
He has four good friends.	Tiene cuatro buenos amigos.	Tee-ái-nay kwáh-tro bwáinos améegos.
He has five good ones.	Tiene cinco buenos.	Tee-ái-nay théenco bwáinos.
Has the blacksmith a knife?	¿Tiene el herrero un cuchillo?	Tee-ái-nay ell air-réro oon koo-chéel-yo?
He has one.	Tiene uno.	Tee-ái-nay oono.
He has none.	No tiene.	No tee-ái-nay.
He has two of them.	Tiene dos.	Tee-ái-nay dos.
He has three.	Tiene tres.	Tee-ái-nay trais.
He has four.	Tiene cuatro.	Tee-ái-nay kwáh-tro.
Have you five good horses?	¿Tiene Vd. cinco caballos buenos?	Tee-ái-nay oostáid theéncó kah-bál-yos bwáinos?
I have six.	Tengo seis.	Táingo sái-ees.
I have six good, and seven bad ones.	Tengo seis buenos y siete malos.	Táingo sái-ees bwáinos e seeáitay malos.
Who has a fine umbrella?	¿Quién tiene un paraguas hermoso?	Key-áin tee-ái-nay oon paráh-gwas airmóso?
The merchant has one.	El comerciante tiene uno.	Ell comáir-theeántay tee-ái-nay oono.

## EXERCISE No. 36

Have you any sugar?—I have some.—Have you any coffee?—I have not any.—Have you any good wine?—I have some good(wine).—Have you received any good cloth?—I have not received any cloth, but I have received some money.—Have I any good chocolate? You have not any good.—Has the American any rice?—He has some.—Have the French any cheese?—They have not any.—Have the English any new hats?—They have no new hats, but they have some excellent tea.—Who has some good soap?—The merchant has some.—Who has some good bread?—The baker has some.—Has the foreigner any coal?—He has not any.—Has he any vests?—He has

some.—What fish have you?—I have some good (fish).—What hay has the horse?—He has good (hay).—What leather has the shoemaker?—He has some excellent (leather).—Have you any cotton? I have not any.—Who has some copper?—The merchant has some.—Have I any gilliflowers?—You have some.—Have I any corkscrews?—You have no corkscrews.—Has your friend any old knives?—He has some old ones.—Have the Italians any fine horses?—They have not any fine ones.—Who has some fine asses?—The Mexicans have some.—Has the captain any good sailors?—He has some good ones.—Who has some biscuits?—The baker of our neighbor has some.—Has he any bread?—He has not any.—Who has some excellent iron nails?—The carpenter has some.—Has he any hammers?—He has some.—What hammers has he?—He has some iron hammers.

### EXERCISE No. 37.

What is the matter with your brother?—Nothing is the matter with him.—Is he cold?—He is not cold; he is warm.—Is he afraid?—He is not afraid.—Is he ashamed or hungry?—He is hungry, but not ashamed.—Who has some pretty gloves?—I have some.—Who has some fine pictures?—The Spaniards have some.—Have the painters fine gardens?—They have some fine ones.—Who has some beautiful sofas?—Our merchants have some.—Have they any birds? They have not any.—Have you any rice?—I have not any.—Who has some?—My servant has some.—Have you a pencil?—I have one.—Has your boy a good book?—He has a good one.—Has the German a good ship?—He has none.—Has the young man a good handkerchief?—He has a good one.—He has two good ones.—He has three good ones.—Who has some fine forks?—The American has some.—Has the captain a fine dog?—He has two.—Have your friends two fine horses?—They have four.—Have you a good cook?—I have a good one.—I have a bad one.—Have I a friend?—You have a good one.—You have two good friends.—You have three good ones.—Your brother has four good ones.—Has the captain an iron nail?—He has six iron nails.—He has six good ones and seven bad ones.—Who has five good horses?—Our neighbor has six.—Who has some good friends?—The Turks have some.—Have they any money?—They have not any.—Who has their money?—Their friends have it.—Have you received these or those bags?—I have received neither these nor those.—Which ships have you seen?—I have seen mine.—Have you a good servant?—I have a good one.—Who has a good trunk?—My brother has one.

## ADDITION TO THE THIRTEENTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
What time is it ?	¿Qué hora es ?	Kay órah es ?
It is one o'clock.	Es la una.	Es la óona.
It is two o'clock.	Son las dos.	Son las dos.
It is three o'clock.	Son las tres.	Son las tráis.
It is four o'clock.	Son las cuatro.	Son las kwátro.
It is five o'clock.	Son las cinco.	Son las théenco.
It is six o'clock.	Son las seis.	Son las sái-ees.
It is seven o'clock.	Son las siete.	Son las see-áitay.
It is eight o'clock.	Son las ocho.	Son las ócho.
It is nine o'clock.	Son las nueve.	Son las noo-áivay.
It is ten o'clock.	Son las diez.	Son las dee-áith.
It is eleven o'clock.	Son las once.	Son las ónthay.
It is twelve o'clock.	Son las doce.	Son las dóthay.

## EXERCISE No. 38.

What hour is it?—It is one o'clock.—It is two o'clock.—It is three o'clock.—It is four o'clock.—It is five o'clock, etc.

## FOURTEENTH LESSON.

*Fourteenth Lesson. Leccion décima cuarta. Lecthes-ón dáitheemah kwárta.*

## OF THE FEMININE GENDER.

## DEFINITE ARTICLE.

		<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	the.	la,	las.	lah,	las.
<i>Poss. of or from</i>	the.	de la,	de las.	day lah,	day las.
<i>Obj.</i>	to the.	a la,	a las.	ah lah,	ah las.

## EXAMPLES.

The table, the tables.	La mesa, las mesas.	Lah máisah, las máisas.
Of or from the table.	De la mesa, de las mesas.	Day lah máisah, day las máisas.
To the table.	A la mesa, á las mesas.	Ah lah máisah, ah las máisas.

Obs. A.—The article never admits of any elision in Spanish ; but there are some feminine nouns that beginning with *a*, take the masculine article *el* instead of *la*, in order to avoid the disagreeable meeting of two *a*'s. (See a list of those nouns at the end of this lesson).

#### RULES TO DISTINGUISH THE GENDER OF NOUNS.

**Rule 1.**—Nouns and adjectives ending in *a*, *d*, *ez*, *ie*, *umbre*, or *ion*, are feminine ; ending otherwise are masculine, except *mano*, hand, *tarde*, evening, *noche*, night which are feminine ; *día*, day, *idioma*, language, which are masculine. (See list of other exceptions at Lesson 55).

**Rule 2.**—The letters of the alphabet are feminine.

**Obs. B.** The plural of the feminine nouns is formed like that of the masculine ones, and the article like the pronoun, must agree with the substantives and adjectives, in gender, number, and case. (See Lesson IX). Examples :

The woman, the wife.	La mujer, las mu- jeres.	Lah mooháir, las moo-háirais.
women, wives.		
The mother, mothers.	La madre, las madres.	Lah máhdray, las máh-drais.
The good daughter, good daughters.	La buena hija, las buenas hijas.	Lah bwáina ée-ha, las bwáinas ée-has.
The sister, sisters.	La hermana, las hermanas.	Lah airmáhna, las airmáhnas.
The cousin, (fem) cousins.	La prima, las primas.	Lah preéma, las preé-mas.
The girl, girls.	La muchacha, las muchachas.	Lah moo-cháh-cha, las moo-cháh-chas.
The servant (fem.), servants.	La criada, las criadas.	Lah cree-áh-da, las cree-áhdas.

<i>She—they.</i>	<i>Ella, ellas.</i>	<i>Ell-yah, ell-yas.</i>
Has she the book ?	¿Tiene ella el libro?	Tee-áinay ell-yah el leebro?
She has it not.	No lo tiene.	No lo tee-ái-nay.
Have they (fem) it ?	¿Lo tienen ellas ?	Lo tee-ái-nen éll-yas ?
They have it.	Lo tienen.	Lo tee-áinen.

This or that woman.	Esta mujer ó aquella (or esa).	Esta mooháir ó ah-káil-ya (or esa).
These or those women.	Estas mujeres ó aquellas (or esas).	Estas moo-háirais ó ah-káil-yas (or esas).

This young lady, these young ladies.	Esta señorita, estas señoritas.	Esta sain-yoréeta, estas sain-yo-réetas.
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That young lady, *Aquella señorita*, a- Ah-káil-yah sain-yoréetah  
 those young ladies. *quellas señoritas*. ah-káil-yos sain-yoreetas.

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The hand, the hands.	<i>La mano, las manos.</i>	Lah máno, las mános.
The right hand.	<i>La mano derecha.</i>	Lah máno dairáichah.
The left hand.	<i>La mano izquierda.</i>	Lah máno eeth-key-áirdah.
The face.	<i>La cara.</i>	Lah káh-rah.
The mouth.	<i>La boca.</i>	Lah bó-kah.
The cheek.	<i>La mejilla.</i>	Lah mai-híll-yah.
The tongue, the lan- guage.	<i>La lengua.</i>	Lah láingwah.
The door.	<i>La puerta.</i>	Lah pooáirtah.
The window.	<i>La ventana.</i>	Lah vain-tá-nah.
The street.	<i>La calle.</i>	Lah kál-yay.
The city.	<i>La ciudad.</i>	La thee-oo-dád.

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The pen.	<i>La pluma.</i>	La ploómah.
The note.	<i>La esquila (or el billete).</i>	Lah ais-kái-la (or ell bill-yái-tay).
The bottle.	<i>La botella.</i>	Lah botell-ya.
The candle.	<i>La vela.</i>	Lah váila.
The light.	<i>La luz.</i>	Lah looth.
The silver.	<i>La plata.</i>	Lah plátah.
The cloak.	<i>La capa.</i>	Lah káh-pah.
The letter.	<i>La carta.</i>	Lah kártah.
The spoon.	<i>La cuchara.</i>	Lah koochárah.
<i>Them (fem).</i>	<i>Las (see note 1, L. 11).</i>	<i>Las.</i>
Have you my pen ?	<i>¿Tiene V. mi pluma?</i>	Tee-ái-nay oostáid me ploó-mah ?
I have it not.	<i>No la tengo.</i>	No la táingo.
Have you my pens ?	<i>¿Tiene V. mis plu- mas?</i>	Tee-ái-nay oostáid mis ploómas ?
I have them.	<i>Las tengo.</i>	Las táingo.

**FEMININE NOUNS THAT TAKE THE MASCULINE ARTICLE *el* INSTEAD  
 OF *la*, FOR THE SAKE OF EUPHONY.**

*El agua*, the water ; *el ala*, the wing ; *el alma*, the soul ; *el ama*, the mistress ; *el arca*, the chest ; *el area*, the area ; *el habla*, the speech ; *el arma*, the weapon ; *el asta*, the horn ; *el ave*, the fowl ; *el águila*, the eagle ; *el alba*, the dawn : *el hambre*, hunger ; *el arpa*, the harp ; *el hacha*, the axe ; *el aya*, the governess ; *el aura*, the buzzard ; *el ansia*, the anxiety ; *el ancla* or *áncora*, the anchor ; *el ara*, the altar ; *el asa*, the handle ; *el ascua*, the red hot coal ; *el asma*, the asthma : *el haba*, the bean ; *el acta*, the act ; *el arte*, the art · *el aula*, the

lecture-hall; *el Asia*, Asia; *el Africa*, Africa; *el Austria*, Austria; because *la agua*, *la ala*, etc., would be too harsh. But, it is necessary to observe—1st, That this change of article is admitted only in the singular, since the clashing of the two vowels does not take place in the plural.—2d. If this noun be accompanied by an adjective, this adjective must be put in the feminine; therefore we say, *el agua es fria*, *el ala derecha*, the water is cold; the right wing; and not *el agua frio*, *el ala derecho*.—3d. Observe that the nouns above mentioned are nearly all which usage has permitted to deviate from the general rule, and that *amistad*, friendship; *América*, America; *Habana*, Havana; and all the other feminine nouns *not having the stress of the voice on the first a* are not comprehended in the number of the exceptions, but they follow the general rule.

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### EXERCISE No. 39.

Has the servant (female) the table?—No, Sir, she has it not.—Has she the gold pen?—She has it.—Have you seen my table?—I have not seen it.—Have you the water?—I have it not.—Have you received the fowl?—Yes, I have received it.—Have you seen the eagle?—I have not seen it.—Have you received the harp?—I have received it.—Have you received my letter?—No, Sir, I have not received it.—Have you seen my pen?—I have not seen it.—Who has seen my pen?—Nobody has seen it.—Have you seen my little table? (See Lesson XI, diminutive nouns).—I have not seen it.—Have you seen my little house?—I have seen it.—Have you seen my pretty little bird?—I have seen it.—Have you seen the large woman?—I have not seen the large woman, but the contemptible little woman.—Have you seen the little coat (*casaca*) of my little brother?—I have seen it.—Have you seen the little spoon of my little sister?—Have you seen the pretty little gold pen of my little cousin (female)?—I have not seen her little gold pen, but her little hat.—Have you the little chair (*silla*) of my little sister?—I have it not.—Have you the little cup (*taza*)?—Yes, Sir, I have it.

### EXERCISE No. 40.

Have you received the candles?—I have not received the candles but I have received the bottles.—Have you seen the city?—I have seen it.—Have you seen the street?—I have not seen it.—Have you seen the door?—I have not seen it.—Have you seen the window?—I have seen it.—Have you seen this or that hand?—I have seen this one, but not that one.—Have you seen the right hand?—I have not seen the right hand, but the left hand.—Have you seen this or

that woman?—I have seen this one, I have not seen that one.—Have you seen these or those women?—I have seen these but not those.—Have you seen these or those pretty young ladies?—I have seen neither these nor those, but I have seen the ugly one.—Have you received your new tables?—I have not received the new ones but the old ones.—Have you seen my new house?—I have not seen it.—Has she her table?—She has it not.—Have you the art of pleasing (*arte de agradar*)?—I have it not but my sister has it.—Have you seen the fine arts (*bellas artes*)?—I have seen them.—Have you the silver spoon?—I have it not, but I have the silver pen.—Have you my brother's cloak?—I have it not.—Have you seen the beautiful girls?—I have not seen the beautiful girls, but the pretty little girls.—Have you seen the servant (fem)?—I have not seen the servant.

### ADDITION TO THE FOURTEENTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
Is it late?	¿Es tarde?	Es tárde?
It is not early.	No es temprano.	No es tempráhno.
It is half after one.	Es la una y media.	Es la oóna e máydee-ah.
It is a quarter after one.	Es la una y cuarto.	Es la oóna e kwárto.
It is a quarter to one.	Es la una ménos cuarto.	Es la oóna mái-nos kwár-to.
It is five minutes to one.	Es la una ménos cinco minutos.	Es la oóna mái-nos theén-co minoótos.
It is half after two.	Son las dos y media.	Son las dos e mái-dee-ah.
It is ten minutes after two.	Son las dos y diez minutos.	Son las dos e dee-áith minoótos.

### EXERCISE No. 41.

Is it late?—It is not late.—It is early.—What hour is it?—It is one o'clock.—It is two o'clock.—It is half after two.—It is three o'clock.—It is a quarter to three.—It is four o'clock.—It is two minutes after four.—It is five o'clock.—It is five minutes to five.—It is six o'clock.—It is a quarter to six.—It is seven o'clock.—It is half after seven.—It is eight o'clock.—It is a quarter after eight.—It is nine o'clock.—It is ten minutes to nine.—It is ten o'clock.—It is half after ten.—It is eleven o'clock.—It is five minutes to eleven.—It is twelve o'clock.—It is a quarter after twelve.



## FIFTEENTH LESSON.

## ENGLISH.

## SPANISH.

## PRONUNCIATION.

*Fifteenth Lesson. Leccion décima-quinta. Lethee-ón dáitheema kéenta.*

## INDEFINITE ARTICLE, FEMININE.

<i>A, an or one.</i>	<i>Una.</i>	<i>Óona.</i>
<i>Nom. a.</i>	<i>Una.</i>	<i>Óona.</i>
<i>Poss. of or from a.</i>	<i>De una.</i>	<i>Day óona.</i>
<i>Obj. to a.</i>	<i>A una.</i>	<i>Ah óona.</i>
<i>A woman.</i>	<i>Una mujer.</i>	<i>Óona moo-háir.</i>
<i>A young woman.</i>	<i>Una jóven.</i>	<i>Óona hó-vain.</i>
<i>A young lady.</i>	<i>Una señorita.</i>	<i>Óona sain-yoréeta.</i>
<i>A pen.</i>	<i>Una pluma.</i>	<i>Óona plóoma.</i>
<i>Have you a pen?</i>	<i>¿Tiene V. una plu- ma?</i>	<i>Tee-ái-nay oostáid óona plooma?</i>
<i>A person.</i>	<i>Una persona.</i>	<i>Óona pair-sóna.</i>
<i>A silk stocking.</i>	<i>Una media de seda.</i>	<i>Óona máí-deeah day sái-da.</i>

## PRONOUNS POSSESSIVE ABSOLUTE, FEMININE.

<i>Singular &amp; plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Mine or my own.</i>	<i>La mia.</i>	<i>Las mias.</i>
<i>Yours or your own.</i>	<i>La de V.</i>	<i>Las de Vd.</i>
<i>His (or hers, its) his own.</i>	<i>La suya (or la de él, or ella).</i>	<i>Las suyas (or las de él or ella).</i>
<i>Ours or our own.</i>	<i>La nuestra.</i>	<i>Las nuestras.</i>
<i>Yours or your own.</i>	<i>La de Vd.</i>	<i>Las de Vds.</i>
<i>Theirs or their own.</i>	<i>La suya (la de ellos or ellas).</i>	<i>Las suyas (las de ellos or ellas).</i>
<i>Thine or thine own.</i>	<i>La tuya.</i>	<i>Las tuyas.</i>

**Obs.** The following very important rule must be attended to.

**Rule.**—In English the possessive adjectives or pronouns are in the gender of the possessor; in Spanish they must be in the gender of the thing possessed —*Mine, thine, his, hers, yours*, etc. must be expressed by *el mio, el tuyo, el suyo*, etc., when the thing possessed is masculine, and by *la mia, la tuya, la suya*, etc., when it is feminine, without considering in the least the gender of the possessor, as may be seen by the following examples :

ENGLISH.	SPANISH.	PRONUNCIATION.
Have you my pen ; or his ?	Tiene V. mi pluma ó la de él !	Tee-ái-nay oostáid me plú- ma ó la de eii !
I have neither yours nor his, but mine.	No tengo ni la de Vd. ni la de él, sino la mia.	No táingo ni la day oostáid ni la day ell. aeenó la mee-ah.
Have you my sister's ; book ?	Tiene Vd. el libro de mi hermana !	Tee-ái-nay oostáid ell lee- bro day mee airmahna !
I have not hers, I have mine.	No tengo el suyo. tengo el mio.	No táingo ell sóyo, táingo ell mee-oh.
Which candle have you ?	Cuál vela tiene Vd. ?	Kwal vaila tee-ái-nay oos- taid !
What light have you ?	Cuál luz tiene Vd. ?	Kwal looth tee-ái-nay oos- taid !
I have mine.	Tengo la mia.	Táingo la mee-ah.
Which stockings have you ?	Cuáles medias tiene Vd. ?	Kwálais mai-dee-a ; tee-ái- nay oostáid !
I have mine.	Tengo las mias.	Táingo las mee-as.

## ADJECTIVES, THEIR GENDER, ETC.

Adjectives ending in *o* change *o* into *a*, when they modify a feminine noun: *Hombre honrado*, honest man; *mujer honrada*, honest woman; *hombre virtuoso*, a virtuous man; *mujer virtuosa*, a virtuous woman.

Adjectives ending in *n* or *r* (\*) take an *a*, as, *fuego devorador*, devouring fire; *pasion devoradora*, devouring passion; *hombre haragan*, idle man; *mujer haragana*, idle woman.

Adjectives ending otherwise, keep the same termination in both genders, *éxito admirable*, admirable success; *mujer admirable*, admirable woman; *hombre feliz*, fortunate man; *mujer feliz*, fortunate woman; *marido fiel*, faithful husband; *esposa fiel*, faithful wife; *hijo obediente*, obedient son; *hija obediente*, obedient daughter. But those adjectives derived from the names of nations, provinces, etc., always take an *a* when modifying a feminine noun, whatever its termination may be. Example:

French gold.	Oro frances.	Óh-ro fran-tháis.
French silver.	Plata francesa.	Pláh-ta franthái-sa.
A Spanish gentle- man.	Un caballero espa- ñol.	Oon kah-bahl-yáiro espan- yól.
A Spanish lady.	Una Señora espa- ñola.	Óona sain-yóra espan-yó- la.

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(\*) Except *mejor*, *peor*, *superior*, *inferior*, *mayor*, *menor*, *jóven*, *ulterior*, *interior*, *esterior*, *anterior*, *posterior*.

ENGLISH.	SPANISH.	PRONUNCIATION.
Cuban institute.	Instituto cubano.	Institóoto coo-báh-no.
Cuban industry.	Industria cubana.	Indóostree-ah coo-báh-na.
English government.	Gobierno inglés.	Gobee-áirno eengláis.
English Constitution.	Constitucion inglesa.	Constitóothee-ón cengláisa.
A young Andalusian.	Un jóven andaluz.	Qon hó-vain andah-lóoth.
A young Andalusian woman	Una jóven andaluza.	Óona hó-vain andah-lóotha.
An American Senator.	Un senador americano.	Oon sainadór ameri-cáh-no.
An American lady.	Una señora americana.	Óona sain-yóra ameri-cáh-na.

There are included in the class of adjectives, the cardinal and ordinal numbers. The cardinal are all of one termination, except the number *one* (*uno*), and the compounds of (*ciento*) one hundred, as *doscientos*, *doscientas*. The ordinal are of two terminations.

NOTE.—Two or more nouns in the singular require an adjective in the plural; and if the nouns vary in gender the adjective must be in the masculine. Example:

Life and honor are dear.

La vida y el honor son caros.

### EXERCISE No. 42.

Have you my spoon or yours?—I have yours.—Have you the silver spoon?—I have not the silver spoon, but the golden one.—Have you seen my sister's silver spoons?—I have not seen them.—Have you my cloak?—I have it.—Have you any French gold?—No, Sir, I have not any.—Have you the silver spoon of my good sister?—I have not your good sister's silver spoon, but her gold spoon.—Have you received my beautiful cloth cloak?—I have received it.—Have you the new cloak or the old one?—I have the old one.—Have you a pen?—Yes, sir, I have one.—Have you a silk stocking?—I have not a silk stocking, but I have a cotton stocking.—Have you not my silk stockings?—No, sir, I have not your silk stockings, but mine.—Have you seen an honest man?—I have seen one.—Have you seen an honest woman?—Yes, Sir, I have seen one.—Have you an obedient son?—I have one.—Have you an obedient daughter?—Yes, sir, I have one.—Have you seen a faithful husband?—I have seen one.—Have you seen a faithful wife?—I have seen one.—Have you a fortunate friend?—I have a fortunate friend.—Have you a fortunate friend? (female).—I have not a fortunate one, but an unfortunate (*infeliz*) one.

## EXERCISE No. 42 ½

Have you seen the Spanish constitution?—I have seen it.—Have you seen the Cuban institute?—I have not seen it.—Have you the New English constitution?—I have it not.—Have you seen the new American flag (*bandera*)?—I have seen it.—Have you seen the English pavilion (*pabellon*)?—I have not seen the English pavilion.—Have you seen a young Andalusian woman?—I have seen one.—Have you received my letter?—I have not received it.—Who has received a letter from my mother?—My sister has received two letters from your mother, to-day.—What a pretty girl!—Have you seen that young lady?—Yes.—What a handsome face!—What pretty hands!—What beautiful eyes!—What a pretty mouth!—Have you my cloak?—No, Sir, I have my own.—Who has mine?—I have it.—Have you any silver?—No, but I have some gold.—Have you a pen?—I have neither pen nor ink (*tinta*).—Have you any letter paper (*papel de cartas*).—I have not any.—Has that young lady a pretty dog?—She has a very handsome one.—Have your sisters any birds?—They have some very pretty.—Have you the little cloak of the young Andalusian woman?—I have not hers, but I have that of the young American lady.—Have you seen the shoes of the little girl?—I have not seen her shoes, but her little chair.—Have you the penknife of my little daughter?—I have not her penknife, but her little gold pen.

## EXERCISE No. 43.

Have you a white handkerchief?—No, but I have a white gown (*bata*).—Has your brother a new hat?—He has a new coat.—Has the peasant a fat (*gordo*) ox?—No, but he has a fat cow (*vaca*).—Have you seen a cruel mother?—No, but I have seen a cruel father.—Have you a sweet melon (*melon dulce*)?—No, I have a sweet apple (*manzana*).—Have you seen an elegant gentleman to-day?—No, but I have seen an elegant lady.—Honor is dearer (*el honor es mas caro*) than life (*la vida*), and life dearer than fortune (*la fortuna*).—Has your sister my gold ribbon (*cinta*)?—She has it not.—What has she?—She has nothing.—Has your mother any thing?—She has a beautiful silver spoon.—Who has my large (*grande*) bottle?—Your cousin (fem.) has it.—Has she my silver ribbons?—She has them not.—Who has them?—Your mother has them.—What fork have you?—I have my iron fork.—Have you seen the windows of my room?—I have not seen them.—Have you seen the silk curtains (*cortinas*) of my window?—I have seen them.

## ADDITION TO THE FIFTEENTH LESSON.

ENGLISH.	SPANISH.	PRONUNCIATION.
I wish (or want) to ask you a question.	† Deseo (or quiero) hacer á V. una pregunta.	Dai-sái-oh (or kee-ái-ro) ah-tháir ah oostáid óona prai-góonta.
I beg your pardon.	† Perdón V.	Pair-dónay oostáid.
Sooner or later.	† Tarde ó temprano.	Tárday ó taimpráh-no.
Before hand.	† De antemano, or con anticipacion.	Day antai-máh-no, or con anticipah-thee-ón.
To be well off.	† Estar bien.	Aistárr bee-áin.
To look out.	† Precaverse.	Prai-kah-váirsay.
Put out the light.	† Apague V. la luz.	Ah-páhgay oostáid la looth.
To put out the fire.	† Apagar el fuego.	Ah-páh-gár ell foo-aigo.
Go on.	† Adelante. Prosiga, or continúe V.	Ah-dai-lantay. Pro-seégah or continóo-ny oostáid.
To miss.	+ Echar de ménos.	Eh-chár day mái-nos.
I miss.	† Echo de ménos.	Éh-cho day mái-nos.
Have you good sight?	¿Tiene V. buena vista?	Tee-ái-nay oostáid boo-ái-na véesta?
I am short sighted.	† Soy corto de vista.	Só-ee córto day véesta.
To bell the cat.	† Poner el cascabel al gato.	Ponáir ell cass-cah-béll al gáh-to.
The baker's dozen.	† La docena del fraile.	La dothái-na dell fráh-ee-lay.

## EXERCISE No. 43 ½.

Are you very busy to-day?—I wish to ask you a question.—I will be happy to be able to satisfy you (*poder satisfacer á V.*)—Is your friend well off?—I do not know whether he is well off or not.—I beg your pardon.—Not at all.—Will you put out the fire and the light before hand?—Certainly, with much pleasure.—Go on.—What do you miss?—I miss my book and my silk gloves.—What hour is it?—It is half-past six.—How much is (*cuánto es*) the baker's dozen?—Twelve.—I beg your pardon, sir; it is thirteen (*trece*).—That is it; you are right.—Have you good sight?—No, Sir, I am short sighted.—Do you like this city?—I like the people very much, but the climate does not agree with me.—Do you intend to return to Havana?—Yes, Sir, I do intend to return before winter.—When is your departure?—It may be next week.—Are you ready?—I am always ready.—Who wishes to bell the cat?—Nobody.

SIXTEENTH LESSON.—*Leccion décima sexta.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>How much?</i>	<i>¿Cuánto?</i>	<i>Kwánto?</i>
<i>How many?</i>	<i>¿Cuántos?</i>	<i>Kwántos?</i>
<i>How much sugar?</i>	<i>¿Cuánto azúcar?</i>	<i>Kwánto athóo-kar?</i>
<i>How much money?</i>	<i>¿Cuánto dinero?</i>	<i>Kwánto dee-náiro?</i>
<i>How many knives?</i>	<i>¿Cuántos cuchillos?</i>	<i>Kwántos koo-chéel-yos?</i>
<i>How many men?</i>	<i>¿Cuántos hombres?</i>	<i>Kwántos ómbrais?</i>
<i>How many friends?</i>	<i>¿Cuántos amigos?</i>	<i>Kwántos ah-mée-gos?</i>
<hr/>		
<i>Only,—but.</i>	<i>Solo, solamente, no-si- no, no mas que.</i>	<i>Sólo, soláh-máintay, no- sée-no, no mas kay.</i>
<i>I have but one friend,</i>	<i>No tengo sino (or mas que) un amigo.</i>	<i>No táingo séeno (or mas kay) oon ah-mée-go.</i>
<i>I have only one friend,</i>	<i>Tengo un amigo so- lamente.</i>	<i>Táingo oon ah-mée-go so- lah-máintay.</i>
<i>I have but one,</i>	<i>No tengo sino (or mas que) uno.</i>	<i>No táingo (or mas que) óono.</i>
<i>I have only one,</i>	<i>Tengo uno solamente.</i>	<i>Táingo óono solah-máin- tay.</i>
<i>I have but one good gun,</i>	<i>No tengo sino un buen fusil.</i>	<i>No táingo séeno oon boo- áin foo-séel.</i>
<i>I have only one good gun,</i>	<i>Tengo un buen fusil solamente.</i>	<i>Táingo oon boo-áin foo- séel solah-máin-tay.</i>
<i>You have but one good one,</i>	<i>Vd. no tiene sino (or mas que) uno bueno.</i>	<i>Oostáid no tee-ái-nay sée- no (or mas kay) óono boo-áino.</i>
<i>You have only one good one,</i>	<i>Vd. tiene uno bueno solamente.</i>	<i>Oostáid tee-ái-nay óono boo-áino solah-máintay.</i>
<i>How many horses has your brother?</i>	<i>¿Cuántos caballos tie- ne su hermano de Vd.?</i>	<i>Kwántos kah-bál-yos tee- ái-nay soo air-máh-no day oostáid?</i>
<i>He has but one,</i>	<i>No tiene sino (or mas que) uno.</i>	<i>No tee-ái-nay séeno (or mas kay) óono.</i>
<i>He has only one,</i>	<i>Tiene uno solamente.</i>	<i>Tee-ái-nay óono solah- máintay.</i>
<i>He has but two good ones,</i>	<i>No tiene sino (or mas que) dos buenos.</i>	<i>No tee-ái-nay séeno (or mas kay) dos boo-áinos.</i>
<i>He has only two good ones,</i>	<i>Tiene dos buenos so- lamente.</i>	<i>Tee-ái-nay dos boo-ái-nos solah-máintay.</i>

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>Much, a good deal of,</i> <i>very much,</i>	<i>Mucho, muchísimo.</i>	<i>Móo-cho, moo-chée-see-mo.</i>
<i>Many, a good many,</i> <i>a great many,</i>	<i>Muchos, muchísimos.</i>	<i>Móo-chos, moo-chée-see-mos.</i>
<i>Much bread,</i>	<i>Mucho pan.</i>	<i>Móo-cho pan.</i>
<i>A good deal of good bread,</i>	<i>Muchísimo pan bueno.</i>	<i>Móo-cho pan boo-ái-no.</i>
<i>Many men,</i>	<i>Muchos hombres.</i>	<i>Móo-chos óm-brais.</i>
<i>Have you much money?</i>	<i>¿Tiene Vd. mucho dinero?</i>	<i>Tee-ái-nay oostáid moo-cho dee-nái-ro?</i>
<i>I have a good deal.</i>	<i>Tengo muchísimo.</i>	<i>Táingo moo-chée-see-mo.</i>
<i>Have you a great many friends?</i>	<i>¿Tiene Vd. muchísimos amigos?</i>	<i>Tee-ái-nay oostáid moo-chée-see-mos ah-mée-gos?</i>
<i>I have a good many.</i>	<i>Tengo muchísimos.</i>	<i>Táingo moo-chée-see-mos.</i>
<i>Too much,</i>	<i>Demasiado.</i>	<i>Dai-mas-see-áh-do.</i>
<i>Too many,</i>	<i>Demasiados.</i>	<i>Dai-mas-see-áh-dos.</i>
<i>You have too much wine,</i>	<i>Vd tiene demasiado vino.</i>	<i>Oostáid tee-ái-nay dai-mas-see-áh-do vée-no.</i>
<i>They have too many books,</i>	<i>Ellos tienen demasiados libros.</i>	<i>Éll-yos tee-ái-nain dai-mas-see-áh-dos lée-bros.</i>
<i>Enough,</i>	<i>Bastante (plur. bastantes).</i>	<i>Bas-tán-tay, bas-tán-tais.</i>
<i>Enough money,</i>	<i>Bastante dinero.</i>	<i>Bas-tán-tay dee-náiro.</i>
<i>Knives enough,</i>	<i>Bastantes cuchillos.</i>	<i>Bas-tán-tais koo-cheel-yos</i>
<i>Little (in size),</i>	<i>Pequeño or chico.</i>	<i>Pai-káin-yo, or chée-co.</i>
<i>Little (in quantity or number),</i>	<i>Poco.</i>	<i>Póco.</i>
<i>A little,</i>	<i>Un poco de.</i>	<i>Oon póco day.</i>
<i>A little cloth,</i>	<i>Un poco de paño.</i>	<i>Oon póco day pán-yo.</i>
<i>A little rice,</i>	<i>Un poco de arroz.</i>	<i>Oon póco day ar-róth.</i>
<i>But little,</i>	<i>No—sino (or mas que) un poco.</i>	<i>No—séeno (or mas kay) oon póco.</i>
<i>Only a little,</i>	<i>Un poco solamente.</i>	<i>Oon póco solah-máin-tay.</i>
<i>Not much,</i>	<i>No mucho.</i>	<i>No móo-cho.</i>
<i>Not many,</i>	<i>No muchos.</i>	<i>No móo-chos.</i>
<i>But few,</i>	<i>Pocos (or unos cuantos).</i>	<i>Pócos (or óonos kwántos).</i>
<i>I have but little sugar,</i>	<i>No tengo mas que un poco de azúcar.</i>	<i>No táingo mas kay oon póco day athóo-kar.</i>
<i>He has but few friends,</i>	<i>El tiene pocos amigos.</i>	<i>Éll téé-ái-nay pócos ah-mée-gos.</i>

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
We have but little gold,	No tenemos mas que un poco de oro.	No tai-nái-mos mas kay oon póco day óro.
<i>Courage.</i>	<i>Valor, coraje, ánimo.</i>	<i>Vah-lór, corá-hay, áh-nee-mo.</i>
You have not much courage,	Vd. no tiene mucho valor.	Oostáid no tee-ái-nay móocho vah-lór.
We have but few friends,	Tenemos pocos amigos.	Tai-nái-mos pócos ah-mée-gos.
Have we?	¿Tenemos nosotros? (see Obs B. lesson VI).	Tai-nái-mos no-só-tros?
We have,	Tenemos.	Tai-nái-mos.
We have not,	No tenemos.	No tai-nái-mos.
Some oil,	Aceite.	Ah-thái-ee-tay.
Some pins,	Alfileres.	Al-fee-lái-raís.
Have we any oil?	¿Tenemos nosotros aceite?	Tai-nái-mos nosó-tros ah-thái-ee-tay?
We have some,	Tenemos.	Tai-nái-mos.
We have not any,	No tenemos.	No tai-nái-mos.
Have you a good deal of money,	¿Tiene Vd. mucho dinero?	Tee-ái-nay oostáid moo-chée-see-mo dee-nái-ro?
I have but little of it,	No tengo sino (or mas que) un poco.	No táingo séeno (or mas kay) oon póco.
You have but little of it,	Vd. no tiene sino (or mas que) un poco.	Oostáid no tee-ái-nay séeno (or mas kay) oon póco.
He has but little of it,	El no tiene sino (or mas que) un poco.	Ell no tee-ái-nay séeno (or mas kay) oon póco.
Have you enough wine?	¿Tiene Vd. bastante vino?	Tee-ái-nay oostáid bas-tántay vée-no?
We have but little of it,	No tenemos sino (or mas que) un poco).	No tai-nái-mos séeno (or mas kay) oon póco.
I have only a little, but I have enough,	Tengo un poco solamente, pero tengo bastante.	Táingo oon póco solah-máintay, páiro táingo bas-tán-tay.

## EXERCISE No. 44.

How many friends have you?—I have two good friends.—Have you eight old trunks?—I have nine —Has your servant three fishes?—He has only one good one.—Has the captain two good ships?—He has only one.—How many hammers has the carpenter?—He has but two



good ones.—How many shoes has the shoemaker?—He has ten.—Has the young man nine good books?—He has only five new ones.—How many muskets has your brother?—He has only four.—Have you much bread?—I have a good deal.—Have the Spaniards much money?—They have but little.—Has our neighbor much coffee?—He has only a little.—Has the stranger much corn?—He has a good deal.—What has the American?—He has much sugar.—What has the Russian?—He has a great deal of satin.—Has the countryman much rice?—He has not any.—Has he much cheese?—He has but little.—What have we?—We have much bread, much wine, and many books.—Have we much money?—We have only a little, but we have enough.—Have you many brothers?—I have only one.—Have the French many friends?—They have but few.—Has our friend much hay?—He has enough.—Has the Italian much velvet?—He has a good deal.—Has this man courage?—He has none.—Has the painter's boy any pencils?—He has some.

## EXERCISE No. 45.

Have you many forks?—I have only one.—How many oxen has the German?—He has eight.—How many horses has he?—He has only four.—Who has a good many biscuits?—Our sailors have a good many.—Have we many notes?—We have only six.—How many notes have we?—We have only three pretty ones.—Have you too much coal?—I have not enough.—Have your boys too many books?—They have too many.—Has our friend too much velvet?—He has only a little, but enough.—Who has a good deal of money?—The countrymen have a good deal.—Have they many gloves?—They have not any.—Has the cook enough vinegar?—He has not enough.—Has he enough oil?—He has enough.—Have you much soap?—I have but a little.—Has the merchant much cloth?—He has a good deal.—Who has a good deal of paper?—Our neighbors have a good deal.—Has our tailor many buttons?—He has a good many.—Have the painters many gardens?—They have not many.—How many gardens have they?—They have but two.—How many asses have the Mexicans?—They have many.—Has the captain many knives?—He has only three.—Have we many horses?—We have a good many.—Have the English many ships?—They have many.—Has the merchant many handkerchiefs?—He has a good many.—What have the Americans?—They have a good many muskets.—How many dogs has our friend?—He has only two.—What candlesticks have our friends?—They have copper candlesticks.

## EXERCISE No. 46.

Has the young man any good sticks?—He has no good sticks, but some beautiful birds.—What chickens has our cook received?—He

has received some pretty chickens.—How many has he received?—He has received six.—Has the hatter any hats?—He has none; but our merchant has received a good many.—Has the smith much iron?—He has not a great deal.—Have we the horses of the French, or those of the Mexicans?—We have neither the former nor the latter.—Which horses have we?—We have our own.—Have you seen my small combs?—I have not seen them.—Has the Turk seen the asses?—He has not seen them.—Who has seen them?—Your son has seen them.—Have (*han*) our friends received much sugar?—They have received little, but enough.—Who has seen our looking-glasses?—The German has seen them.—Has the Spaniard seen this or that note?—He has seen this one, but not that one.—Has the French gentleman seen this or that book?—He has seen neither this nor that.—Has the Italian the fine mattresses which we have received (*hemos recibido*)?—He has not those which we have received, but those of his friend.—Is he ashamed?—He is not ashamed, but afraid.—Are you cold or sleepy?—I am cold, but not sleepy.—Is the General right?—He is not right, but hungry.

§ The Additions to the following 19 Lessons will be found from page 168 to 182. The teacher will exercise his own discretion whether they shall be studied in connection with each lesson, or together, after the book has been gone through.

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SEVENTEENTH LESSON.—*Leccion décima sétima.*

<i>A few,</i>	<i>Algunos.</i>	<i>Algóo-nos.</i>
A few books,	Algunos libros.	Algóo-nos lee-bros.
Have you a few books?	¿Tiene V. algunos libros?	Tee-ái-nay oostáid algóo-nos lee-bros?
I have a few,	Tengo algunos.	Táingo algóo-nos.
Have you a few?	¿Tiene Vd. algunos?	Tee-ái-nay oostáid algóo-nos?
He has a few,	El tiene algunos.	Ell tee-ái-nay algóo-nos.
I have but a few relations,	No tengo sino ( <i>or mas que</i> ) algunos parientes.	No táingo séeno ( <i>or mas kay</i> ) algóonos pah-ree-áin-tais.
You have but a few cents,	Vd. no tiene sino algunos centavos.	Oostáid no tee-ái-nay séeno algóo-nos thaintáivos.
He has but a few relations,	El no tiene sino algunos parientes.	Ell no tee-ái-nay séeno algóo-nos pah-ree-áin-tais.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I have but a few cents,	No tengo sino algunos centavos.	No táingo séeno algóo-nos thain-táh-vos.
You have but a few,	Vd. no tiene sino algunos.	Oostáid no tee-ái-nay sée-no algóo-nos.
He has but a few,	Él no tiene sino algunos.	Ell no tee-ái-nay sée-no algóo-nos.

One, or a, cent, plur. cents,	Un centavo, plur. centavos.	Oon thain-táh-vo—thain-táh-vos.
One, or a, real, plur. reals,	Un real, plur. reales.	Oon rai-ál—rai-áh-lais.
One, or a, dollar, plur. dollars,	Un peso, or duro, plur. pesos, or duros (*).	Oon páiso or dóo-ro—páisos, dóo-ros.
One, or a, franc, plur. francs,	Un franco, plur. francos.	Oon fránco—fráncos.

<i>Other,—another,</i>	<i>Otro.</i>	<i>Otro.</i>
Another cent.	Otro centavo.	Otro thain-táh-vo.
Some other cents,	Otros centavos.	Otros thain-táh-vos.
Have you another horse?	¿Tiene Vd. otro caballo?	Tee-ái-nay oos-táid ótro kah-bál-yo?
I have another,	Tengo otro.	Táingo ótro.
I have no other horse,	No tengo otro caballo.	No táingo ótro kah-bál-yo.
I have no other relations,	No tengo otros parientes.	No táingo ótros pah-ree-áin-tais.
Have you any other relations?	¿Tiene Vd. otros parientes?	Tee-ái-nay oos-táid ótros pah-ree-áin-tais?
I have some others,	Tengo otros.	Táingo ótros.
I have no others,	No tengo otros.	No táingo ótros.
The arm,	El brazo.	Ell bráh-tho.
The heart,	El corazon.	Ell co-rah-thón.
The mouth,	El mes.	Ell máis.
The author,	El autor.	Ell ah-oo-tór.
The volume,	El tomo (el volúmen).	Ell tómoo (ell voh-lóo-main).
What day of the month is it?	† ¿A cuántos estamos del mes?	Ah kwántos aistáh-mos dell máis?
It is the first,	† Estamos á primero.	Aistáhmos ah pree-máiro.
It is the second,	† Estamos á dos.	Aistáh-mos ah dos.
It is the third,	† Estamos á tres.	Aistáh-mos ah tráis.

Obs. A.—The cardinal numbers must be used in Spanish, when speaking of the days of the month, though the ordinal be used in English; except *el primero* (the first) speaking of the first day of every month (\*\*).

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
It is the eleventh, Which volume have you?	† Estamos á once. ¿Cuál tomo tiene Vd.?	Aistáh-mos ah ónthay, Kwál tómoo tee-ái-nay oos-táid?
I have the fourth,	Tengo el cuarto.	Táingo el kwárto.

ORDINAL NUMBERS.	NÚMEROS ORDINALES.	NÓO-MAI-ROS ORDEE-NÁH-LAIS.
The first,	El primero.	Ell pree-máiro.
— second,	— segundo,	— sai-góondo.
— third,	— tercero.	— tair-thái-ro.
— fourth,	— cuarto.	— kwárto.
— fifth,	— quinto.	— kéento.
— sixth,	— sexto.	— sáisto.
— seventh,	— sétimo.	— sái-tee-mo.
— eighth,	— octavo.	— oc-táh-vo.
— ninth,	— nono.	— nóno.
— tenth,	— décimo.	— dái-thee-mo.
— eleventh,	— undécimo.	— oon-dái-thee-mo.
— twelfth,	— duodécimo.	— doo-oh-dái-thee-mo.
— thirteenth,	— décimo tercio.	— dáitheemo táirthee-oh.
— fourteenth,	— décimo cuarto.	— dáitheemo kwárto.
— fifteenth,	— décimo quinto.	— dáitheemo kéento.
— sixteenth,	— décimo sexto.	— dáitheemo sáisto.
— seventeenth,	— décimo sétimo.	— dáitheemo sáitee-mo.
— eighteenth,	— décimo octavo.	— dáitheemo octáh-vo.
— nineteenth,	— décimo nono.	— dáitheemo nóno.
— twentieth,	— vijésimo.	— vee-hái-see-mo.
— twenty-first,	— vijésimo primo.	— vee-hái-seemo préemo.
— twenty-second,	— vijésimo segundo.	— vee-hái-seemo saigóon- do.
— twenty-third,	— vijésimo tercio.	— vee-hái-seemo táir- thee-oh.
— thirtieth,	— trijésimo.	— tree-hái-sée-mo.
— fortieth,	— cuadrajésimo.	— kwádra-hái-see-mo.

Obs. B.—All the ordinal numbers are feminine by changing the termination *o* into *a*, and the article *el* into *la* to agree in gender, as,

*El primero, la primera.—El décimo tercio, la décima tercia.*

Its plural is formed as that of the nouns, but the scholar will remem-

ber that the plural of *el* is *los*.—The remainder of these numbers will be found in the next lesson.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Have you the first volume ?	¿Tiene Vd. el primer tomo ?	Tee-ái-nay oos-táid ell pree-máir tómó ?
I have not the first, I have the third,	No tengo el primero ; tengo el tercero.	No táingo el pree-máiro, táingo ell tair-tháiro.
Which volume have you ?	¿Cuál tomo tiene Vd ?	Kwál tómó tee-ái-nay oos-táid ?
I have the third volume,	Tengo el tercer tomo.	Táingo ell tair-tháir tómó.

### CARDINAL NUMBERS.

Obs. C.—Every word in the cardinal numbers, which is marked with an asterisk, changes its last *o* into *a*, when applied to a feminine noun.

One,	Uno.*	Óono.
Two,	Dos.	Dos.
Three,	Tres.	Tráis.
Four,	Cuatro.	Kwátro.
Five,	Cinco.	Théenco.
Six,	Seis.	Sái-ees.
Seven,	Siete.	See-ái-tay.
Eight,	Ocho.	Ócho.
Nine,	Nueve.	Noo-ái-vay.
Ten,	Diez.	Dee-áith.
Eleven,	Once.	Ón-thay.
Twelve,	Doce.	Dó-thay.
Thirteen,	Trece.	Trái-thay.
Fourteen,	Catorce.	Kah-tór-thay.
Fifteen,	Quince.	Kéen-thay.
Sixteen,	Diez y seis.	Dee-áith e sái-ees.
Seventeen,	Diez y siete.	Dee-áith e see-ái-tay.
Eighteen,	Diez y ocho.	Dee-áith e ócho.
Nineteen,	Diez y nueve.	Dee-áith e noo-ái-vay.
Twenty,	Veinte.	Vái-een-tay.
Twenty-one,	Veinte y uno.*	Vái-een-tay e óono.
Twenty-two,	Veinte y dos.	Vái-een-tay e dos.
Twenty-three,	Veinte y tres.	Vái-een-tay e tráis.
Twenty-four,	Veinte y cuatro.	Vái-een-tay e kwártó.
Twenty-five,	Veinte y cinco.	Vái-een-tay e théenco.
Twenty-six,	Veinte y seis.	Vái-een-tay e sái-ees.
Twenty-seven,	Veinte y siete.	Vái-een-tay e see-ái-tay

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Twenty-eight,	Veinte y ocho.	Vái-een-tay e ócho.
Twenty-nine,	Veinte y nueve	Vái-een-tay e noo-ai-vay.
Thirty,	Treinta.	Trái-een-ta.
Thirty-one,	Treinta y uno.*	Trái-een-ta e óono.
Forty,	Cuarenta.	Kwa-ráin-ta.
Forty-one,	Cuarenta y uno.*	Kwa-ráin-ta e óono.
Fifty,	Cincuenta.	Theen-coo-áin-ta.
Fifty-one,	Cincuenta y uno.*	Theen-coo-áin-ta é óono.
Sixty,	Sesenta.	Sai-sáin-ta.
Sixty-one,	Sesenta y uno.*	Sai-sáin-ta e óono.
Seventy,	Setenta.	Sai-táin-ta.
Seventy-one,	Setenta y uno.*	Sai-táin-ta e óono.
Eighty,	Ochenta.	Ocháin-ta.
Eighty-one,	Ochenta y uno.*	Ocháin-ta e óono.
Ninety,	Noventa.	Nováinta.
Ninety-one,	Noventa y uno.*	Nováin-ta e óono.
A, or one, hundred,	Ciento.	Thee-áin-to.
A, or one, hundred	Ciento y uno.*	Thee-áin-to e óono.
and one,		
Two hundred,	Doscientos.*	Dos-thee-áin-tos.
Three hundred,	Trescientos.*	Trais-thee-áin-tos.
Four hundred,	Cuatrocientos.*	Kwatro-thee-áin-tos.
Five hundred,	Quinientos.*	Kee-nee-áin-tos.
Six hundred,	Seiscientos.*	Sái-ees-thee-áin-tos.
Seven hundred,	Setecientos.*	Sai-tai-thee-áin-tos.
Eight hundred,	Ochocientos.*	Ocho-thee-áin-tos.
Nine hundred,	Novecientos.*	Novai-thee-áin-tos.
A thousand and one,	Mil y uno.*	Mill e óono.
Eleven hundred,	Mil y ciento.	Mill e thee-áin-to.
Twelve hundred,	Mil y doscientos.*	Mill e dosthee-áin-tos.
Two thousand,	Dos mil.	Dos mill.
A, or one, hundred	Cien mil.	Thee-áin mill.
thousand,		
Two hundred thous-	Doscientos* mil.	Dos-thee-áin-tos mill.
and,		
A, or one million,	Un millon.	Oon mill-yón.
Two millions,	Dos millones.	Dos mill-yó-nais
Etc.	Etc.	El-thái-tai-ra.

Observe that instead of *cincocientos*, *sietecientos*, and *novecientos*, we say, *quinientos*, *setecientos*, y *novecientos*.

<i>Months of the year.</i>	<i>Meses del año.</i>	<i>Mái-sais dail án-yo.</i>
January,	Enero.	Ai-nái-ro.
February,	Febrero.	Fai-brái-ro.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
March,	Marzo.	Már-tho.
April,	Abril.	Ah-bréel.
May,	Mayo.	Máh-yo.
June,	Junio.	Hóo-nee-oh.
July,	Julio.	Hóo-lee-oh.
August,	Agosto.	Ah-gós-to.
September,	Setiembre.	Sai-tee-áim-bray.
October,	Octubre	Oc-tóo-bray.
November,	Noviembre.	No-vee-áim-bray.
December,	Diciembre.	Dee-thee-áim-bray.

(\*) In Spanish America, the money is counted by *pesos*, *reales*, and *medios reales*; thus: *peso*, a dollar, is divided into *cuatro pesetas*, four quarters of a dollar; every *peseta* into *dos reales*, two rials; and every *rial* into *dos medios*, two half rials. Copper coin, or lower than a *medio* is not known there.---It is precisely equivalent to the United States, counting in this manner: six and a quarter cents, *un medio*; twelve and a half cents, *un real*; twenty-five cents, *una peseta* or *dos reales*; fifty cents, or half-a-dollar, either *cuatro reales* or *medio peso*; fifty-six and a quarter cents, *cuatro reales y medio*, etc.---In old Spain, although almost every province divides the effective coins into different imaginary ones, yet in keeping accounts, or in writing, the money which they generally use, are the following coins: *pesos* or *duros*, *reales de vellon*, and *maravedis*, dividing them thus:---a *duro*, dollar, is divided into twenty *reales vellon* and a *real vellon*, into thirty-four *maravedis*. In conversation, they sometimes divide the money in the above manner, and at others into *duros*, *pesetas*, *cuartos*, and *ochavos*, thus: a *duro* is divided into five *pesetas*, (having no pillars) five twenty cent pieces; every *peseta*, into thirty-four *cuartos* and every *cuarto* into two *ochavos*. But when the *pesetas* have pillars, four of them make a dollar. Hence the denomination of *pesetas fuertes*, (twenty-five cent pieces), and *pesetas sencillas*, (twenty cents). The same in regard to the *reales*; the *reales fuertes*, (twelve and a half cents), and *reales sencillos*, (ten cents).

(\*\*) Henceforth the learners should write the date before their task, Ex.; *Habana, quince de Enero de mil ochocientos cincuenta y dos*,—Havana, 15th of January, 1852.

#### EXERCISE No. 47.

Have you many knives?—I have a few.—Have you many pencils?—I have only a few.—Has the painter's friend many looking-glasses?—He has only a few.—Has your son a few cents?—He has a few.—Have you a few francs?—We have a few.—How many dollars have you?—I have ten.—How many dollars has the Spaniard?—He has not many; he has only six.—Who has the beautiful glasses of the

Italians?—We have them.—Have the English many ships?—They have a good many.—Have the French many horses?—They have not many horses, but a good many asses.—What have the Americans?—They have many dollars.—How many dollars have they?—They have eleven millions.—Have we the horses of the Mexicans or those of the Germans?—We have neither the former nor the latter.—Have we the umbrellas of the Spaniards?—We have them not, but the Americans have them.—Have you much copper?—I have only a little, but enough.—Have the sailors the mattresses which we have received?—They have not those which we have (*hemos*) received, but those which their captain has.—Has the Frenchman many francs?—He has only a few, but he has enough.—Has your servant many cents?—He has no cents, but dollars enough.

## EXERCISE No. 48.

Have the Russians any velvet?—They have but little velvet, but they have a good deal of satin.—Have the Turks much wine?—They have not much wine, but a good deal of coffee.—Who has a good deal of coal?—The Mexicans have a good deal.—Have you no other musket?—I have no other.—Have we any other cheese?—We have another.—Have I no other picture?—You have another.—Has our neighbor no other horse?—He has no other.—Has your brother no other friends?—He has some others.—Has the shoemaker no other shoes?—He has no others.—Have the tailors many vests?—They have only a few; they have only four.—How many fishes have you?—I have only two.—Have you any other biscuits?—I have no others.—How many corkscrews has the merchant?—He has nine.—How many arms has this man?—He has only one.—What heart has your son?—He has a good heart.—Have you no other servant?—I have another.—Has your friend no other birds?—He has some others.—How many birds has he?—He has six.—How many gardens have you?—I have only one, but my friend has two of them.—How many gentlemen have you seen?—I have seen only one.—Have you seen any other?—I have not seen any other.—How many pins have you received?—I have received only two.—How many handkerchiefs have we (*hemos*) received?—We have received two of them

## EXERCISE No. 49.

Which volume have you?—I have the first.—Have you the second volume of my book?—I have it.—Have you the third or fourth book?—I have neither the former nor the latter.—Have we the fifth or sixth volume?—Which volume has your friend?—He has the seventh volume.—What day of the month is it?—It is the eighth.—Is it not the eleventh?—No, Sir, it is the tenth.—Who has our dollars?—The



Mexicans have them.—Have they our gold?—They have it not.—Has the young man much money?—He has not much money, but much courage.—Have you the nails of the carpenter or those of the smith?—I have neither those of the carpenter nor those of the smith; but those of my merchants.—Have you received these or those gloves?—I have received neither these nor those.—Has your friend seen this or that note?—He has seen this, but not that.—Has the Spaniard a few dollars?—He has a few.—Has he received a few francs?—He has received five hundred.—Have you another stick?—

have another.—What other stick have you?—I have another iron stick.—Have you a few good candlesticks?—We have a few.—Has your boy another hat?—He has another.—Have these men any vinegar?—These men have none, but their friends have some.—Have the countrymen any other bags?—They have no others.—Have they any other bread?—They have some.

### EIGHTEENTH LESSON.—*Léccion décima octava.*

The remainder of the ordinal numbers are :

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
The fiftieth,	El quincuajésimo.	Ell keen-kwa-hái-see-mo.
— sixtieth,	— sesajésimo.	— sai-sa-hái-see-mo.
— seventieth,	— setuajésimo.	— sai-twa-hái-see-mo.
— eightieth,	— octojésimo.	— oc-to-hái-see-mo.
— ninetieth,	— nonajésimo.	— no-na-háisee-mo.
— hundredth,	— centésimo.	— thaid-tái-see-mo.
— two hundredth,	— ducentésimo.	— doo-thai-tái-see-mo.
— three hundredth,	— trecentésimo.	— trai-thain-tái-see-mo.
— four hundredth,	— cuadrajentésimo.	— kwa-dra-hain-tái-see-mo.
— five hundredth,	— quinjentésimo.	— keen-hain-tái-see-mo.
— six hundredth,	— sesacentésimo.	— sai-sa-thain-tái-see-mo.
— seven hundredth,	— setejentésimo.	— sai-tai-hain-tái-see-mo.
— eight hundredth,	— octajentésimo.	— oc-ta-hain-tái-see-mo.
— nine hundredth,	— nonajentésimo.	— no-na-hain-tái-see-mo.
— thousandth,	— milésimo.	— mee-lái-see-mo.
— antepenúltimo,	— antepenúltimo.	— antai-pai-nóol-tee-mo.
— penúltimo,	— penúltimo.	— pai-nóol-tee-mo.
— last,	— último or postrero.	— ool-teemo or postráiro.

Besides the cardinal and ordinal numbers, there are yet *three* other *kinds* that belong to the class of substantives.

These are the *Collective*, *Distributive*, and *Proportional*.

The *Collective* numbers serve to denote determined quantities, as :

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
A couple,	Un par.	Oon par.
Half a score,	Una decena.	Óona dai-thái-na.
A dozen,	Una docena.	Óona doh-thái-na.
Half a dozen,	Media docena.	Mái-dee-a doh-thái-na.
A score,	Una veintena.	Óona vai-een-tái-na.
A hundred,	Una centena.	Óona thain-tái-na.
A thousand,	Un millar.	Oon mill-yár.
A million,	Un cuento.	Oon koo-áin-to.

The *Distributive* serve to denote the different parts of a whole ; as,

The half,	La mitad.	La mee-tád.
The third,	El tercio.	Ell tair-thee-o.
The fourth,	La cuarta.	La kwár-ta.

The *Proportional* are those that serve to denote the progressive increase of the number of things, as :

The double,	El duplo.	Ell dóo-plo.
The quadruple,	El cuádruplo.	Ell kwá-droo-plo.
The hundred fold,	El céntuplo.	Ell tháin-too-plo.

The tome (the volume), El tomo (el volúmen). Ell tómoo (ell vo-lóo-main).

Have you the first or second volume of my book ? ; Tiene Vd el primer, Tee-ái-nay oostáid ell  
ó el segundo tomo pree-máir ó ell sai-góon-  
de mi libro ? do tómoo day me léebro ?

<i>Both.</i>	<i>Ambos.</i>	<i>Am-bos.</i>
I have both,	Tengo ambos.	Táin-go ám-bos.
Have you my book, or my stick ?	¿Tiene Vd. mi libro ó mi baston ?	Tee-ái-nay oos-táid me léebro ó me bas-tón ?
I have neither the one nor the other.	No tengo ni lo uno ni lo otro.	No táin-go nee lo óo-no nee lo ótro.

The one and the other, { *El uno, y el otro.* *Ell óo-no e ell ótro.*  
*Lo uno, y lo otro.* *Lo óo-no e lo ótro.*

Obs. A.—Use *el uno y el otro* when speaking of things of the same kind, as two books, &c., and *lo uno y lo otro* when speaking of two different things, as a stick and a hat, &c.

English.	Spanish.	Pronunciation.
Has your brother my gloves or his own?	¿Tiene su hermano de Vd. mis guantes ó los de él?	Tee-ái-nay soo air-má-no day oostáid mees gwán-tais o los day éll?
He has both,	Tiene ambos.	Tee-ái-nay ám-bos.
Has he my books, or those of the Spaniards?	¿Tiene él mis libros ó los de los Españoles?	Tee-ái-nay éll mees léebros o los day los Ais-pan-yó-lais?
He has neither the one nor the other,	No tiene ni los unos ni los otros.	No tee-ái-nay nee los óonos nee los ó-tros.
The Scotchman,	El Escoces.	Ell Ais-co-tháis.
The Irishman,	El Irlandes.	Ell Eer-lan-dáis.
The Dutchman,	El Holandes.	Ell Oh-lan-dáis.
Some or any more,	Mas.	Mass.
Some more wine,	Mas vino.	Mass vée-no.
Some more money,	Mas dinero.	Mass dee-nái-ro.
Some more buttons.	Mas botones.	Mass bo-tó-nais.
Not any more, no more.	No—mas.	No—mass.
I have no more bread,	No tengo mas pan.	No táin-go mass pan.
He has no more forks.	El no tiene mas tenedores.	Éll no tee-ái-nay mass tai-nai-dóh-raís.
Have you any more fish?	¿Tiene Vd. mas pescado?	Tee-ái-nay oos-táid mass pais-káh-do?
I have no more,	No tengo mas.	No táin-go mass.
We have no more,	No tenemos mas.	No tai-nái-mos mass.
Has he any more vinegar?	¿Tiene él mas vinagre?	Tee-ái-nay éll mas vee-náh-gray?
He has no more,	No tiene mas.	No tee-ái-nay mass.
Not much more,	No mucho mas.	No móo-cho mass.
Not many more,	No muchos mas.	No móo-chos mass
Have you much more tea?	¿Tiene Vd. mucho mas té?	Tee-ái-nay oos-táid móo-cho mas tay?
I have not much more,	No tengo mucho mas.	No táin-go móo-cho mas.
Have you many more hats?	¿Tiene Vd. muchos mas sombreros?	Tee-ái-nay oos-táid móo-chos sombrái-ros mass?
He has not many more,	No tengo muchos mas.	No táin-go móo-chos mass.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
One book more,	Un libro mas.	Óon lée-bro mass.
One good book more,	Un buen libro mas.	Óon boo-áin lée-bro mass.

Obs B.—When two of those adjectives which lose the final *o*, when used before a masculine sing. are connected together, both lose the *o*.  
Ex.: *un buen libro*, a good book.

Have you a few dol- ; Tiene Vd. algunos Tee-ái-nay oos-táid al-  
lars more ? duros mas ? góo-nos dóo-ros mass ?

I have a few more, Tengo algunos mas. Táin-go al-góo-nos mass.

We have a few more, Tenemos algunos mas. Tai-nái-mos al-góo-nos  
mass.

They have a few Ellos tienen algunos Éll-yos tee-ái-nain al-goo-  
more, mas. nos mass.

## EXERCISE No. 50.

Which volume of his book have you?—I have the first.—How many volumes has this book?—It has two.—Have you my book or my brother's?—I have both.—Has the stranger my comb or my knife?—He has both.—Have you my bread or my cheese?—I have neither the one nor the other.—Has the Dutchman my glass or that of my friend?—He has neither the one nor the other.—Has the Irishman our horses or our trunks?—He has both.—Has the Scotchman our shoes or our vests?—He has neither the one nor the other.—What has he?—He has his good iron muskets.—Have the Dutch our ships or those of the Mexicans?—They have neither the one nor the other.—Which ships have they?—They have their own.—Have we any more hay?—We have some more.—Has our merchant any more velvet?—He has some more.—Has he any more satin?—Have you any more coffee?—We have no more coffee, but we have some more tea.—Has the Irishman any more forks?—He has no more forks, but he has some more copper.—Has the painter any more pictures?—He has no more pictures, but he has some more pencils.—Have the sailors any more biscuits?—They have not any more.—Have your sons any more books?—They have not any more.—Has the young man any more friends?—He has no more.

## EXERCISE No. 51.

Has our cook much more fish?—He has not much more.—Has he many more chickens?—He has not many more.—Has the countryman more asses?—He has not many more asses, but he has much more coal.—Have the French many more horses?—They have not

many more.—Have you much more oil?—I have much more.—Have you one book more?—I have one more.—Have we many more looking-glasses?—We have many more.—Have our neighbors one more garden?—They have one more.—Has our friend one umbrella more?—He has no more.—Have the Scotch a few more books?—They have a few more.—Has the tailor a few more buttons?—He has not any more.—Has our carpenter a few more nails?—He has no more nails, but he has a few more sticks.—Have the Spaniards a few more cents?—They have a few more.—Has the German a few more oxen?—He has a few more.—Have you a few more francs?—I have no more francs, but I have a few dollars.—What more have you?—We have a few more ships, and a few more good sailors.—Have I a little more money?—You have a little more.—Have you any more courage?—I have not much more, but my brother has a great deal more.

## EXERCISE No. 52.

Has he sugar enough?—He has not enough.—Have we francs enough?—We have not enough.—Has the smith iron enough?—He has enough.—Has he hammers enough?—He has enough.—What hammers has he?—He has iron and copper hammers.—Have you rice enough?—We have not rice enough, but we have sugar enough.—Have you many more gloves?—I have not many more.—Have the Americans other ships?—They have others.—Have you another bag?—I have no other.—What day of the month is it?—It is the sixth.—How many friends have you?—I have but one good friend.—Have you seen my dog?—I have not seen it.—How many handkerchiefs have you received?—I have received only two.—Has the servant too much bread?—He has not enough.—Have you received too much money?—I have not received too much.—Have you too many exercises?—I have not too many, but I have enough.—Have you seen too many books?—I have not seen too many, but I have seen enough.—Have you much fire?—I have but little, but I have enough coal.—Have you seen the cotton of the Americans?—I have not seen it.—Have you seen their gardens?—We have not seen their gardens, but those of our neighbors.—Have you any more oxen?—I have not any more.

NINETEENTH LESSON.—*Lección décima nona.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>Several,</i>	<i>Varios.</i>	<i>Váh-ree-os.</i>
<i>Several men,</i>	<i>Varios hombres.</i>	<i>Váh-ree-os óm-brais.</i>
<i>Several children,</i>	<i>Varios niños.</i>	<i>Váh-ree-os néen-yos.</i>

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Several pins,	Varios alfileres.	Váh-ree-os alfee-lái-raia.
The father,	El padre.	Ell páh-dray.
The child,	El niño.	Ell néen-yo.
The inkstand,	El tintero.	Ell teen-tái-ro.
The pie,	El pastel.	Ell pas-táil.
The pastry-cook,	El pastelero.	Ell pas-tai-lái-ro.
<i>As much,</i>	<i>Tanto.</i>	<i>Tán-to.</i>
<i>As many,</i>	<i>Tantos.</i>	<i>Tán-tos.</i>
<i>As much as,</i>	<i>Tanto.</i>	<i>Tán-to. } cómo.</i> <i>Tán-tos. }</i>
<i>As many as,</i>	<i>Tantos. }</i> <i>note at the</i> <i>end of this lesson).</i>	
As much bread as wine,	Tanto pan como vino.	Tán-to pan cómo vée-no.
As many men as children,	Tantos hombres como niños.	Tán-tos óm-brais cómo néen-yos.
Have you as much gold as copper?	¿Tiene Vd. tanto oro como cobre?	Tee-ái-nay oos-táid tanto óro cómo có-bray?
I have as much of this as of that,	Tengo tanto de este como de aquel,	Táingo tanto day áistay cómo day ah-káil.
I have as much of the former as of the latter,	Tengo tanto de este como de aquel.	Táingo tán-to day áistay cómo day ah-káil.
I have as much of the one as of the other,	Tengo tanto de lo uno como de lo otro.	Táingo tanto day lo óono cómo day lo ótro.
Have you as many forks as knives?	¿Tiene V. tantos tenedores como cuchillos?	Tee-ái-nay oos-táid tantos tai-nai-dó-raia cómo koo-cheel-yos?
I have as many of these as of those,	Tengo tantos de estos como de aquellos.	Táingo tantos day áistos cómo day ah-káil-yos.
I have as many of the former as of the latter,	Tengo tantos de estos como de aquellos.	Táingo tantos day áistos cómo day ah-káil-yos.
I have as many of the one as of the other,	Tengo tantos de los unos como de los otros.	Táingo tantos day los óonos cómo day los ótros.
Quite (or just) as much, as many,	Otro tanto, otros tantos.	Ótro tán-to, ótros tán-tos.
I have quite as much of this as of that,	Tengo otro tanto de este como de aquel.	Táin-go ótro tán-to day áis-tay cómo day ah-káil.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Quite as much of the former as of the latter,	Otro tanto de este como de aquel.	Ótro tán-to day áis-táy cómo day ah-káil.
Quite as much of the one as of the other,	Otro tanto del uno como del otro.	Ótro tán-to dell oono cómo dell ó-tro.
Quite as many of these as of those,	Otros tantos de estos como de aquellos.	Ótros tán-tos day áis-tos có-mo day ah-káil-yos.

An enemy, enemies,	Un enemigo, los enemigos.	Oon ai-nai-mée-go, los ai-nai-mée-gos.
My dear friend,	Mi querido amigo.	Mee kai-rée-do ah-méego.

*Dear,*                      *Querido, caro.*                      *Kay-rée-do, cáh-ro.*

Obs. A.—*Querido* is generally applied only to persons, *caro* to both things and persons.

The finger,	El dedo.	Ell dáí-do.
Your welfare,	Subienestar de Vd.	Soo bee-ai-nais-tár day oos-táid.
My opinion,	Mi opinion, mi parecer.	Mee o-pée-nee-on, mee pa-rai-thair.

<i>More (a comparative adverb),</i>	<i>Mas.</i>	<i>Mass.</i>
More bread,	Mas pan.	Mass pan.
More men,	Mas hombres.	Mass óm-brais.

<i>Than,</i>	<i>Que.</i>	<i>Kay.</i>
More bread than wine,	Mas pan que vino.	Mass pan kay vée-no.
More knives than forks,	Mas cuchillos que tenedores.	Mass koo-chéel-yos kay tai-nai-dó-raís.
More of this than of that,	Mas de este que de aquel.	Mass day áis-tay kay day ah-káil.
More of the one than of the other,	Mas del uno que del otro.	Mass dell óo-no kay dell ó-tro.
More of these than of those,	Mas de estos que de aquellos.	Mass day áis-tos kay day ah-káil-yos.
More of the one than of the other,	Mas de los unos que de los otros.	Mass day los óonos kay day los ótros.
I have more of your sugar than of mine,	Tengo mas de su azúcar de Vd. que del mio.	Táingo mass day soo ah-thóo-kar day oostáid kay dell mée-o.
He has more of your books than of his own,	El tiene mas de los libros de Vd. que de los de él.	Ell tee-ái-nay mass day los lee-bros day oos-táid kay day los day éll.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>Less, fewer,</i>	<i>Ménos.</i>	<i>Mái-nos.</i>
Less wine than bread,	Ménos vino que pan.	Mái-nos véeno kay pan.
Less knives than forks,	Ménos cuchillos que tenedores.	Mái-nos koo-chéel-yos kay tai-nai-dóh-raís.
Less than I,	Ménos que yo.	Mái-nos kay yo.
Less than he,	Ménos que él.	Mái-nos kay éll.
Less than we,	Ménos que nosotros.	Mái-nos kay nosó-tros.
Less than you,	Ménos que Vd. or Vds.	Mái-nos kay oos-táid or oos-tái-dais.
Less than they,	Ménos que ellos.	Mái-nos kay éll-yos.
<hr/>		
<i>They,</i>	<i>Ellos.</i>	<i>Éll-yos.</i>
As they,	Como ellos.	Cómo éll-yos.
Than they,	Que ellos.	Kay éll-yos.
As much as you,	Tanto como V. or Vds.	Tánto cómo oostáid or oos-tái-dais.
As much as he,	Tanto como él.	Tánto cómo éll.
As much as they,	Tanto como ellos.	Tánto cómo éll-yos.

(1) The comparison of equality is formed by *tanto como* (*tantos como* for the plural), and by *tan como*. *Tanto* is used with nouns and verbs. Ex.

He sells as much wheat as John, El vende *tanto* trigo como Juan.  
 He sells as much as John, El vende *tanto* como Juan.

*Tan* is used before adjectives and adverbs. Ex.:

She is as white as snow, Ella es *tan* blanca como la nieve.  
 She dresses as well as her aunt, Ella viste *tan* bien como su tia.

But *tanto* when modifying a noun, changes its termination according to the gender and number of the noun.

He sells { as much flour  
 as many apples  
 as many eggs } <sup>as</sup> John, El vende { *tanta* harina  
*tantas* manzanas  
*tantos* huevos } como Juan.

### EXERCISE No. 53.

Have you a horse?—I have several.—Has he several vests?—He has only one.—Who has several looking-glasses?—My brother has several.—What looking-glasses has he?—He has beautiful looking-glasses.—Who has good pies?—Several pastry-cooks have some.—Has your brother a child?—He has several.—Have you as much coffee as tea?—I have as much of the one as of the other.—Has this



man a son?—He has several.—How many sons has he?—He has four.—How many children have our friends?—They have many; they have ten.—Have we as much bread as wine?—You have as much of the one as of the other.—Has this man as many friends as enemies?—He has as many of the one as of the other.—Have we as many forks as knives?—We have as many of the one as of the other.—Has your father as much gold as copper?—He has more of the latter than of the former.—Has the captain as many sailors as ships?—He has more of the latter than of the former.—He has more of the one than of the other

#### EXERCISE No. 54.

Have you as many muskets as I?—I have as many.—Has the stranger as much courage as we?—He has quite as much.—Have we as much chocolate as coffee?—We have as much of the one as of the other.—Have our neighbors as much cheese as fish?—They have more of the latter than of the former.—Have your sons as many pies as books?—They have more of the latter than of the former; more of the one than of the other.—How many feet has the man?—He has two.—How many fingers has he?—He has several.—How many sofas have you?—I have but one, but my father has more than I; he has five.—Have my children as much courage as yours?—Yours have more than mine.—Have I as much money as you?—You have less than I.—Have you as many books as I?—I have less than you.—Have I as many enemies as your father?—You have fewer than he.—Have the Prussians (*Prusos*) as many children as we?—We have fewer than they.—Have the French as many ships as we?—They have fewer than we.—Have we as many pins as they?—We have fewer than they.—Have we fewer pins than the children of our friends?—We have fewer than they.

#### EXERCISE No. 55.

Who has fewer friends than we?—Nobody has fewer.—Have you as much of your wine as of mine?—I have as much of yours as of mine.—Have I as many of your books as of mine?—You have fewer of mine than of yours.—Has the Turk as much of your money as of his own?—He has less of his own than of ours.—Has our baker less bread than money?—He has less of the latter than of the former.—Has our merchant fewer dogs than horses?—He has fewer of the latter than of the former; fewer of the one than of the other.—Have your servants more sticks than forks?—They have more of the latter than of the former.—Has our cook as much mutton as fish?—He has as much of the one as of the other.—Has he as many chickens as

birds?—He has more chickens than birds.—Who has seen my trunk?—Nobody has seen it, but your servant has received one trunk from the Spanish boy.

EXERCISE No. 56.

Has the carpenter as many sticks as nails?—He has as many of these as of those.—Have you more biscuits than glasses?—I have more of these than of those.—Has our friend more sugar than money?—He has not so much of the latter as of the former.—Has he more gloves than umbrellas?—He has not so many of these as of those.—Who has more soap than I?—My son has more.—Who has more pencils than he?—The painter has more.—Has he as many horses as I?—He has not so many horses as you, but he has more pictures.—Has the merchant fewer oxen than we?—He has fewer oxen than we, and we have less corn than he.—Have you another note?—I have another.—Has your son one more inkstand?—He has several more.—Have the Dutch as many gardens as we?—We have fewer than they.—We have less bread and less coffee than they.—We have but little money, but we have enough bread, mutton, cheese, and wine.—Have you as much courage as our neighbor's son?—I have just as much.—Has the young man as many notes as we?—He has just as many.

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TWENTIETH LESSON.—*Leccion vijésima.*

OF THE INFINITIVE.

There are in Spanish three conjugations, which are distinguished by the termination of the Present of the Infinitive, viz.:

1. The first has its infinitive terminated in *ar*, as :

*Hablar*, to speak ;  
*Comprar*, to buy ;  
*Cortar*, to cut.

2. The second, in *er*, as :

*Temer*, to fear ;  
*Comer*, to eat ;  
*Beber*, to drink.

3. The third, in *ir*, as :

*Sufrir*, to suffer ;  
*Unir*, to unite ;  
*Escribir*, to write.

Every verb which is marked with an asterisk (\*) is irregular.

Fear,	Miedo, temor.	{ All these words require the preposition <i>de</i> (of) after them, when fol- lowed by an infinitive verb. Ex.:
Shame,	Vergüenza.	
Right,	Razon.	
Time,	Tiempo.	
Need, necessity	Necesidad.	
Courage,	Valor, coraje.	
A mind, a wish,	Deseo.	

## ENGLISH.

## SPANISH.

## PRONUNCIATION.

*To work,*  
*To speak,*

*Trabajar,*  
*Hablar,*

*Trah-ba-hár.*  
*Ah-blár.*

Have you a mind to work ?	¿Tiene Vd. deseo de trabajar ?	Tee-ái-nay oos-táid dai-sái-o day trah-ba-hár ?
I have a mind to work,	Tengo deseo de tra- bajar.	Táin-go dai-sái-o day trah- ba-hár.
He has not the cour- age to speak,	El no tiene valor de hablar.	Éll no tee-ái-nay vah-lór day ah-blár.

Are you afraid to speak ?	¿Tiene Vd. miedo de hablar ?	Tee-ái-nay oos-táid mee-ái-do day ah-blár ?
I am ashamed to speak,	Tengo vergüenza de hablar.	Táin-go vair-gwáin-tha day ah-blár.

*To cut,*

*Cortar.*

*Cor-tár.*

To cut it,	Cortar lo.	Cor-tár-lo.
To cut them,	Cortar los.	Cortár-los.
To cut some,	Cortar.	Cor-tár.
Have you time to cut the bread ?	¿Tiene Vd. tiempo de cortar el pan ?	Tee-ái-nay oos-táid tee-áim-po day cor-tár ell pan ?

I have time to cut it,	Tengo tiempo de cor- tarlo.	Táin-go tee-áim-po day cor-tár-lo.
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Has he a mind to cut trees ?	¿Tiene él deseo de cortar árboles ?	Tee-ái-nay éll dai-sái-o day cor-tár ár-bo-lais ?
He has a mind to cut some,	Tiene deseo de cor- tar.	Tee-ái-nay dai-sái-o day cor-tár.

*To buy,*

*Comprar.*

*Com-prár*

To buy some more,	Comprar mas.	Com-prár mass.
To buy one,	Comprar uno.	Com-prár óno.
To buy two,	Comprar dos.	Com-prár dos.
To buy one more,	Comprar uno mas.	Com-prár óo-no mass,
To buy two more,	Comprar dos mas.	Com-prár dos mass.
<i>To break,</i>	<i>Romper, quebrar*(1).</i>	<i>Rom-páir, kai-brár.</i>
I break,	Yo quiebro.	Yo kee-ái-bro.
You break,	Vd. quiebra.	Oos-táid kee-ái-bra.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
He breaks,	El quiebra.	Éll kee-ái-bra.
We break,	Nosotros quebramos.	No-só-tros kai-bráh-mos.
You (plural) break,	Vds. quiebran.	Oos-tái-dais kee-ái-bran.
They break,	Ellos quiebran.	Éll-yos kee-ái-bran.
Thou breakest,	Tú quiebras.	Too kee-ái-bras.
<i>To pick up,</i>	<i>Recojer.*</i>	<i>Rai-co-háir.</i>
<i>To mend, to repair,</i>	<i>Componer, reparar.</i>	<i>Com-po-náir, rai-pa-ráir.</i>
<i>To look for, to seek,</i>	<i>Buscar.*</i>	<i>Boos-kár.</i>
Have you a mind to buy one more horse?	¿Tiene Vd. deseo de comprar un caballo mas?	Tee-ái-nay oos-táid dai-sái-o day com-prár oon kah-bál-yo mass?
I have a mind to buy one more.	Tengo deseo de comprar uno mas.	Táin-go dai-sái-o day com-prár óono mass.
Have you a mind to buy some books?	¿Tiene Vd. deseo de comprar libros?	Tee-ái-nay oos-táid dai-sái-o day com-prár lée-bros?
I have a mind to buy some, but I have no money,	Tengo deseo de comprar, pero no tengo dinero.	Táingo dai-sái-o day com-prár, páiro no táingo dee-nái-ro.
Are you afraid to break the glasses?	¿Tiene Vd. miedo de quebrar los vasos?	Tee-ái-nay oos-táid mee-ái-do day kai-brár los váh-sos?
I am afraid to break them,	Tengo miedo de quebrarlos.	Táin-go mee-ái-do day kai-brár-los.
Has he need to work?	¿Tiene él necesidad de trabajar?	Tee-ái-nay éll nai-thai-see-dád day tra-ba-hár?
He has need, but no mind to work,	El tiene necesidad, pero no deseo de trabajar.	Éll tee ái-nay nai-thai-see-dád, páiro no dai-sái-o day trah-ba-hár.
Am I right in buying a horse?	¿Tengo yo razon de comprar un caballo?	Táin-go yo rah-thón day com-prár oon kah-bál-yo?
You are right in buying one,	Vd. tiene razon de comprar uno.	Oos-táid tee-ái-nay rah-thón day com-prár óono.
Still, yet,	Aun, todavía.	Ah-óon, to-dah-vée-a.

(1) The import of these verbs is to destroy any object by separation or fracture. *Romper*, however, is not so limited in sense as *quebrar*. It is used with regard to any thing physical or abstract, which is susceptible of being broken. *Quebrar* is only used in reference to a tangible substance of a vitreous or inflexible nature; we therefore say, "*Él rompió el contrato*," he broke the contract. "*Él quebró el vaso*," he broke the tumbler. "*Ellos despedazaron los libros, y quebraron los jarros*," they tore the books to pieces, and broke the jugs.

## EXERCISE No. 57.

Have you still a mind to buy my friend's horse?—I have still a mind to buy it, but I have no more money.—Have you time to work?—I have time, but no mind to work.—Has your brother time to cut some sticks?—He has time to cut some.—Has he a mind to cut some bread?—He has a mind to cut some, but he has no knife.—Have you time to cut some cheese?—I have time to cut some.—Has he a desire to cut the tree?—He has a desire to cut it, but he has no time.—Has the tailor time to cut the cloth?—He has time to cut it.—Have I time to cut the trees?—You have time to cut them.—Has the painter a mind to buy a horse?—He has a mind to buy two.—Has your captain time to speak?—He has time, but no desire to speak.—Are you afraid to speak?—I am not afraid, but I am ashamed to speak.—Am I right in buying a gun?—You are right in buying one.—Is your friend right in buying a great ox?—Am I right in buying some oxen?—You are right in buying some.

## EXERCISE No. 58.

Have you a desire to speak?—I have a desire, but I have not the courage to speak.—Have you the courage to cut your arm?—I have not the courage to cut it.—Am I right in speaking?—You are right in speaking, but you are not right in cutting my trees.—Has the son of your friend a desire to buy one more bird?—He has a desire to buy one more.—Have you a desire to buy a few more horses?—We have a desire to buy a few more, but we have no more money.—What has our tailor a mind to mend?—He has a mind to mend our old vests.—Has the shoemaker time to mend our shoes?—He has time, but he has no mind to mend them.—Who has a mind to mend our hats?—The hatter has a mind to mend them.—Are you afraid to look for my horse?—I am not afraid, but I have no time to look for it.—What have you a mind to buy?—We have a mind to buy something.—Are their children afraid to pick up some nails?—They are not afraid to pick up some.—Have you a mind to break my pins?—I have a mind to pick them up, but not to break them.—Am I right in picking up your gloves?—You are right in picking them up, but you are not right in cutting them.

## EXERCISE No. 59.

Have you the courage to break these glasses?—I have the courage, but I have not the mind to break them.—Who has a mind to break our looking-glass?—Our enemy has a mind to break it.—Have the strangers a mind to break our muskets?—They have a mind, but

they have not the courage to break them.—Have you a mind to break the captain's ship?—I have a mind, but I am afraid to break it.—Who has a mind to buy my beautiful dog?—Nobody has a mind to buy it.—Have you a desire to buy my beautiful trunks, or those of the Frenchman?—I have a desire to buy yours, and not those of the Frenchman.—Which books has the Englishman a mind to buy?—He has a mind to buy that which you have, that which your son has, and that which mine has.—Which gloves have you a mind to seek?—I have a mind to seek yours, mine, and our children's.

EXERCISE No. 60.

Which looking-glasses have the enemies a mind to break?—They have a desire to break those which you have, those which I have, and those which our children and our friends have.—Has your father a desire to buy these or those pies?—He has a mind to buy these — Am I right in picking up your notes?—You are right in picking them up.—Is the Italian right in seeking your handkerchief?—He is not right in seeking it.—Have you a mind to buy another ship?—I have a mind to buy another.—Has our enemy a mind to buy one more ship?—He has a mind to buy several more, but he is afraid to buy them.—Have you two horses?—I have only one, but I have I wish to buy one more.

TWENTY-FIRST LESSON.—*Leccion vijésima prima.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>To make, to do,</i>	<i>Hacer.*</i>	<i>Ah-tháir.</i>
<i>To be willing, to wish,</i>	<i>Querer.*</i>	<i>Kai-ráir.</i>
Are you willing?	} <i>¿Quiére Vd.?</i>	<i>Kee-ái-ray oos-táid ?</i>
Will you?		
Do you wish?		
I will, I am willing,	<i>Yo quiero.</i>	<i>Yo kee-ái-ro.</i>
I wish,		
Will he, is he willing,	<i>¿Quiére él ?</i>	<i>Kee-ái-ray éll ?</i>
does he wish ?		
He will, he is willing,	<i>Él quiere.</i>	<i>Éll kee-ái-ray.</i>
he wishes,		
We will, we are wil-	<i>Nosotros queremos.</i>	<i>No-só-tros kai-rái-mos.</i>
ling, we wish,		
You will, you are	<i>Vds. quieren.</i>	<i>Oos-tái-dais kee-ái-rain</i>
willing, you wish,		

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation</i>
They will, they are willing, they wish,	Ellos quieren.	Ell-yos kee-ái-rain.
Thou wilt, thou art willing, thou wishest,	Tú quieres.	Too kee-ái-raís.
<hr/>		
Do you wish to make my fire,	¿Quiére Vd. hacer fuego?	Kee-ái-ray oos-táid ah tháir mee fwái-go?
I am willing to make it,	Quiero hacerlo.	Kee-ái-ro ah-tháir-lo.
I do not wish to make it,	No quiero hacerlo.	No kee-ái-ro ah-tháir-lo.
Does he wish to buy your horse?	¿Quiére él comprar su caballo de Vd.?	Kee-ái-ray éll com-prár soo kah-bál-yo day oos-táid?
He wishes to buy it,	Quiere comprarlo.	Kee-ái-ray com-prár-lo
He does not wish to buy it,	No quiere comprarlo.	No kee-ái-ray com-prár lo.
<hr/>		
To burn,	Quemar, abrasar.	Kai-már, ah-brah-sár.
To warm,	Calentar.*	Kah-lain-tár.
To tear,	Despedazar, rasgar.	Dais-pai-dah-thár, ras-gár.
<hr/>		
The broth,	El caldo.	Ell kál-do.
My room,	Mi cuarto.	Mee kwár-to.
The bed,	La cama.	La káh-ma.
<hr/>		
To go,	Ir.*	Eer.
With, or at the house of,	En casa de.	Ain káh-sa day.
To, or at the house of,	A casa de.	Ah káh-sa day.
To be,	Ser,* estar.* (See note at the end of this lesson).	Sair, ais-tár.
To be with the man, or at the man's house,	Estar en casa del hombre.	Ais-tár ain káh-sa dell óm-bray.
To go to the man, or to the man's house,	Ir á casa del hombre.	Eer ah káh-sa dell óm-bray.
To be with his (one's) friend, or at his (one's) friend's house	Estar en casa de su amigo.	Ais-tár ain káh-sa day soo ah-mée-go
To go to my father, or to my father's house,	Ir á casa de mi padre.	Eer ah káh-sa day mee páh-dray.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>At home,</i> To be at home,	<i>En casa, á casa.</i> <i>Estar en casa.</i>	<i>Am káh-sa, ah káh-sa.</i> <i>Ais-tár ain káh-sa.</i>
<i>To go home,</i> To be with me, or at my house, To go to me, to my house,	<i>Ir á casa.</i> <i>Estar en mi casa.</i> <i>Ir á mi casa.</i>	<i>Eer ah káh-sa.</i> <i>Ais-tár ain mee káh-sa.</i> <i>Eer ah mee káh-sa.</i>
To be with him, her, at his, her house,	<i>Estar en casa de él</i> <i>or ella.</i>	<i>Ais-tár ain káh-sa day</i> <i>éll or éll-ya.</i>
To go to him, her, to his, her house,	<i>Ir á su casa.</i>	<i>Eer ah soo káh-sa.</i>
To be with us, at our house,	<i>Estar en nuestra ca-</i> <i>sa.</i>	<i>Ais-tár ain noo-áis-tra</i> <i>káh-sa.</i>
To go to us, to our house,	<i>Ir á nuestra casa.</i>	<i>Eer ah nooáis-tra káh-sa.</i>
To be with you, at your house,	<i>Estar en casa de Vd.</i>	<i>Ais-tár ain káh-sa day</i> <i>oos-táid.</i>
To go to you, to your house,	<i>Ir á su casa, ó á casa</i> <i>de Vd.</i>	<i>Eer ah soo káh-sa day</i> <i>oos-táid.</i>
To be with them, at their house,	<i>Estar en su casa.</i>	<i>Ais-tár ain soo káh-sa.</i>
To go to them, to their house,	<i>Ir á su casa.</i>	<i>Eer ah soo káh-sa.</i>
To be with some one, at some one's house,	<i>Estar en casa de ál-</i> <i>guien.</i>	<i>Ais-tár ain káh-sa day ál-</i> <i>gui-áin.</i>
To go to some one, or to some one's house,	<i>Ir á casa de álguien.</i>	<i>Eer ah káh-sa day ál-</i> <i>gui-áin.</i>
To be with no one, at no one's house,	<i>No estar en casa de</i> <i>nadie.</i>	<i>No ais-tár ain káh-sa day</i> <i>náh-dee-ay.</i>
To go to no one, to no one's house,	<i>No ir á casa de nadie.</i>	<i>No eer ah káh-sa day</i> <i>náh-dee-ay.</i>
<i>At whose, with whom,</i> <i>To whose house, to</i> <i>whom?</i>	<i>¿En qué casa?</i> <i>¿A qué casa?</i>	<i>Ain káy káh-sa?</i> <i>Ah káy káh-sa?</i>
To whom (or to whose house) do you wish to go?	<i>¿A qué casa quiere</i> <i>Vd. ir?</i>	<i>Ah káy káh-sa kee-ái-</i> <i>ray eer oos-táid?</i>
I wish to go to no one, to no one's house,	<i>No quiero ir á casa</i> <i>de nadie.</i>	<i>No kee-ái-ro eer ah káh-</i> <i>sa day náh-dee-ay.</i>
At whose house (with whom) is your bro- ther?	<i>¿En qué casa está su</i> <i>hermano de Vd.?</i>	<i>Ain káy káh-sa ais-táh</i> <i>soo air-máh-no day</i> <i>oos-táid?</i>
He is at ours, (with us),	<i>Está en nuestra casa.</i>	<i>Ais-táh ain noo-áis-tra</i> <i>káh-sa.</i>



Obs. A.—The verb *ESTAR*, when used in the third person singular of the present tense, must be accented to distinguish it from the demonstrative pronoun feminine *esta* (this).

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Is he at home?	¿Está él en casa?	Ais-táh éll ain káh-sa?
He is not at home,	No está en casa.	No ais-táh ain káh-sa.
Are you?	¿Es Vd., está Vd.?	Ais oos-táid? ais-táh oos táid?
Tired,	Cansado.	Kan-sáh-do.
Are you tired?	¿Está Vd. cansado?	Ais-táh oos-táid kan-sáh-do?
I am tired,	Estoy cansado.	Ais-tóh-ee kan-sáh-do.
I am not tired,	No estoy cansado.	No ais-tóh-ee kan-sáh-do.
Is he?	¿Está él or es él?	Ais-táh éll, or ais éll?
He is,	El está, or él es.	Éll ais-táh or éll ais.
We are,	Estamos, or somos.	Ais-táh-mos or sómos.
You are,	Vds. están, or Vds. son.	Oos-tái-dais ais-tán, or oos-tái-dais son.
They are,	Ellos están, or ellos son.	Éll-yos ais-tán, or éll-yos son.
Thou art,	Tú estás or tú eres.	Too ais-tás, or too ái-raís.
<i>To drink,</i>	<i>Beber.</i>	<i>Bai-báir.</i>
<i>Where?</i>	¿Dónde, á dónde?	Dón-day? ah dón-day?
What do you wish to do?	¿Qué quiere Vd. hacer?	Káy kee-ái-ray oos-táid ah-tháir?
What does your brother wish to do?	¿Qué quiere hacer su hermano de Vd.?	Káy kee-ái-ray ah-tháir soo air-máh-no day oos-táid?
Is your father at home?	¿Está en casa su padre de Vd.?	Ais-táh ain káh-sa soo páh-dray day oos-táid?
What will the Mexicans buy?	¿Qué quieren comprar los Mejicanos?	Káy kee-ái-rain com-prár los Mai-hee-káh-nos?
They will buy something,	Quieren comprar algo.	Kee-ái-rain com-prár ál-go.
They will buy nothing,	No quieren comprar nada.	No kee-ái-rain com-prár náh-da.
Do they wish to buy an ass?	¿Quiéren ellos comprar un asno?	Kee-ái-rain éll-yos com-prár oon ás-no?
They wish to buy one,	Quieren comprar uno.	Kee-ái-rain com-prár óo-no.
Do you wish to drink any thing?	¿Quiere Vd. beber algo?	Kee-ái-ray oos-táid bai-báir ál-go?
I do not wish to drink any thing,	No quiero beber nada.	No kee-ái-ro bai-báir náh-da.

NOTE.—Use of the verb **SER** and **ESTAR**, to be.

*Ser* is used when the attribute or quality is considered *inherent* or *permanent* in the subject ; as,

<i>Pedro es</i>	$\left\{ \begin{array}{l} \text{hombre.} \\ \text{honrado.} \\ \text{valiente.} \\ \text{un borrachon.} \end{array} \right.$	<i>Peter is</i>	$\left\{ \begin{array}{l} \text{a man.} \\ \text{honest.} \\ \text{valiant.} \\ \text{a drunkard.} \end{array} \right.$
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*Ser* is also used when the quality affirmed in the subject is one denoting the *dignity* or *profession* of a person, in the most abstract sense, for it comprehends even profession of principles and human feelings, as friendship, love, etc. Thus we say :

<i>Pedro es</i>	$\left\{ \begin{array}{l} \text{coronel.} \\ \text{sastre.} \\ \text{demócrata.} \\ \text{mi amigo.} \end{array} \right.$	<i>Peter is</i>	$\left\{ \begin{array}{l} \text{a colonel.} \\ \text{a tailor.} \\ \text{a democrat.} \\ \text{my friend.} \end{array} \right.$
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*Estar* is used when the attribute or quality is considered *transient* : as,

<i>Pedro está</i>	$\left\{ \begin{array}{l} \text{enfermo.} \\ \text{triste.} \\ \text{borracho.} \end{array} \right.$	<i>Peter is</i>	$\left\{ \begin{array}{l} \text{sick.} \\ \text{sad.} \\ \text{drunk.} \end{array} \right.$
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*Estar* is also used, when it denotes *location*, that is, the place in which the subject is situated ; as,

<i>Pedro está en</i>	$\left\{ \begin{array}{l} \text{su casa.} \\ \text{Londres.} \\ \text{el otro mundo.} \end{array} \right.$	<i>Peter is in</i>	$\left\{ \begin{array}{l} \text{his house.} \\ \text{London.} \\ \text{the other world.} \end{array} \right.$
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(1). The English auxiliary verb *to do*, as well as *will*, *shall*, *may*, are never translated in Spanish except when they are used as principal verbs.

### EXERCISE No. 61.

Do you wish to work ?—I am willing to work, but I am tired.—  
Do you wish to break my glasses ?—I do not wish to break them.—  
Are you willing to look for my stick ?—I am willing to look for it.—  
What do you wish to pick up ?—I wish to pick up that dollar and that franc.—Do you wish to pick up this cent or that ?—I wish to pick up both.—Does your neighbor wish to buy these combs or those ?—He wishes to buy both these and those.—Does that man wish to cut your foot ?—He does not wish to cut mine, but his own.—Does the painter wish to burn some oil ?—He wishes to burn some.—What does the shoemaker wish to mend ?—He wishes to mend our old shoes.—Does the tailor wish to mend any thing ?—He wishes to

mend some vests.—Is our enemy willing to burn his ships?—He is not willing to burn his own, but ours.—Do you wish to do any thing?—I do not wish to do any thing.—What do you wish to do?—We wish to warm our tea and our father's coffee.—Do you wish to warm my brother's broth?—I am willing to warm it.—Is your servant willing to make my fire?—He is willing to make it, but he has no time.

## EXERCISE No. 62.

Do you wish to speak?—I do wish to speak.—Is your son willing to study (*estudiar*)?—He is not willing to study.—What does he wish to do?—He wishes to drink some wine.—Do you wish to buy any thing?—I wish to buy something.—What do you wish to buy?—I wish to buy some pins.—Are you willing to mend my handkerchief?—I am willing to mend it.—Who will mend our son's vests?—He will mend them.—Does the Russian wish to buy this or that picture?—He will buy neither this nor that.—What does he wish to buy?—He wishes to buy some ships.—Which looking-glasses does the Englishman wish to buy?—He wishes to buy those which the French have, and those which the Spaniards have.—Does your father wish to look for his umbrella or for his stick?—He wishes to look for both.—Do you wish to drink some coffee?—I wish to drink some, but I have not any.—Does the sailor wish to drink some wine?—He does not wish to drink any; he is not thirsty.—What does the captain wish to drink?—He does not wish to drink any thing.—What does the hatter wish to make?—He wishes to make some hats.—Does the carpenter wish to make any thing?—He wishes to make a large ship.—Do you wish to buy a bird?—I wish to buy several.

## EXERCISE No. 63.

Upon the verbs *Ser* and *Estar*.

Is Peter an honest man?—He is (*Lo es*).—Is he valiant?—He is not.—Is he a colonel? (without the article).—He is not, he is a captain.—Is he a shoemaker?—No, Sir, he is a tailor.—Is Peter your friend?—No, he is not my friend, he is my enemy.—Is Peter a drunkard?—He is not a drunkard, although (*aunque*) he is drunk now (*ahora*).—Is he sad?—He is not sad, he is very glad (*alegre*).—Is Peter in London?—He is not in London, he is in the other world.—Is Peter your brother?—He is not my brother, he is my friend.—Is Peter sick?—He is not sick, although he is rather indisposed.—Is Peter a sailor?—He is not a sailor, he is a soldier.—Is Peter at Havana?—He is not at Havana now, he is here (*aquí*).—Is Peter a Spaniard?—He is not a Spaniard, he is a Mexican.—Is Peter a white (*blanco*) man?—He is a Negro (*negro*).—He is a Mulatto (*mulato*).—Is Peter a peasant?—He is not a peasant, he is a blacksmith.—Is Peter your countryman?—He is not my countryman, but my friend's

countryman.—Of what is this candlestick made (*hecho*)?—It is made of copper.—Of what is this handkerchief made?—It is made of silk (*seda*).—It is made of cotton.—Where (*en donde*) is your handkerchief?—It is in my room (*cuarto*).

EXERCISE No. 64.

Am I right in warming your broth?—You are right in warming it.—Is my servant right in warming your bed?—He is right in warming it.—Is he afraid of tearing your vest?—He is not afraid of tearing it, but of burning it.—Do your children wish to go to our friend's?—They do not wish to go to your friend's, but to ours.—Are your children at home?—They are not at home, but at their neighbor's.—Is the captain at home?—He is not at home, but at his brother's.—Is the foreigner at our brother's?—He is not at our brother's, but at our father's.—At whose house is the Englishman?—He is at yours.—Is the American at our house?—He is not at our house, but at his friend's.—With whom is the Italian?—He is with nobody; he is at home.—Do you wish to go home?—I do not wish to go home; I wish to go to the son of my neighbor.—Is your son at home?—No, Sir, he is not at home.—With whom is he?—He is with the good friends of our old neighbor.—Will you go to any one's house?—I will go to no one's house.

EXERCISE No. 65.

Where is your son?—He is at home.—What will he do at home?—He wishes to drink some good wine.—Is your brother at home?—He is not at home; he is at the foreigner's.—What do you wish to drink?—I wish to drink some coffee.—What will the German do at home?—He will work, and drink some good wine.—What have you at home?—I have nothing at home.—Has the merchant a desire to buy as much sugar as tea?—He wishes to buy as much of the one as of the other.—Are you tired?—I am not tired.—Who is tired?—My brother is tired.—Has the Mexican a mind to buy as many horses as asses?—He wishes to buy more of the latter than of the former.—Do you wish to drink any thing?—I do not wish to drink any thing.—How many chickens does the cook wish to buy?—He wishes to buy four.—Do the French wish to buy any thing?—They do not wish to buy any thing.—Does the Spaniard wish to buy any thing?—He wishes to buy something, but he has no money.—Do you wish to go to our brothers?—I do not wish to go to their house, but to their children's.—Is the Scotchman at any body's house?—He is at no body's.—Where is he?—He is at his own house.

TWENTY-SECOND LESSON.—*Leccion vijésima segunda.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>Where? Whither?</i>	<i>¿Dónde? ¿En dónde?</i>	<i>Dón-day? Ain dón-day?</i>
<i>Where to?</i>	<i>¿A dónde?</i>	<i>Ah dón-day?</i>
<i>There or thither, at it, to it, in it,</i>	<i>Ahí, allí, allá (1).</i>	<i>Ah-ée, Ahl-yé, Ahl-yá.</i>
<i>To go thither,</i>	<i>Ir allá.</i>	<i>Eer ahl-yá.</i>
<i>To be there.</i>	<i>Estar allí.</i>	<i>Ais-tár ahl-yé.</i>
<i>It there or thither,</i>	<i>Lo allí.</i>	<i>Lo ahl-yé.</i>
<i>Them there or thither,</i>	<i>Los allí.</i>	<i>Los ahl-yé.</i>
<i>er,</i>		
<i>To take, to carry,</i>	<i>Llevar.</i>	<i>Lli-ai-vár.</i>
<i>To send,</i>	<i>Envíar, mandar.</i>	<i>Ain-vee-ár, man-dár.</i>
<i>To lead, to conduct,</i>	<i>Conducir.*</i>	<i>Con-doo-théer.</i>
<i>To take it there or thither,</i>	<i>Llevarlo allá.</i>	<i>Lli-ai-vár-lo ahl-yá.</i>
<i>Him (object of the verb),</i>		<i>Lo.</i>
<i>Them (object of the verb),</i>		<i>Los.</i>
<i>It to him or to them,</i>	<i>Se lo.</i>	<i>Sai lo.</i>
<i>To send it to him or to them,</i>	<i>Enviárselo.</i>	<i>Ain-vee-ár-sai-lo.</i>
<i>To take him there or thither,</i>	<i>Conducirle.</i>	<i>Con-doo-théer-lay.</i>
<i>Them to him, or to them,</i>	<i>Se los.</i>	<i>Sai los.</i>
<i>To carry them,</i>	<i>Llevarlos.</i>	<i>Lli-ai-vár-los.</i>
<i>Will you send it to my father?</i>	<i>¿Quiére Vd. enviarlo á mi padre?</i>	<i>Kee-ái-ray oos-táid ain-vee-árlo ah mee páhday?</i>
<i>I will send it to him,</i>	<i>Quiero enviárselo.</i>	<i>Kee-ái-ro ain-vee-ár-sai-lo.</i>

Obs.—*Will* has been and is here used not as an auxiliary, but as a principal verb.

<i>To come,</i>	<i>Venir.*</i>	<i>Vai-néer.</i>
<i>When?</i>	<i>¿Cuándo?</i>	<i>Kwán-do?</i>
<i>To-morrow,</i>	<i>Mañana.</i>	<i>Man-yá-na</i>
<i>To-day,</i>	<i>Hoy.</i>	<i>Ó-ee.</i>

English.	Spanish.	Pronunciation.
Somewhere, or to some place,	En or á alguna parte.	Ain or ah al-góona pár-tay,
Anywhere or to any place,	En or á cualquier parte.	Ain or ah kwál-kee-áir pár-tay,
Nowhere, or to no place,	En or á ninguna parte.	Ain or ah neen-góo-na pár-tay.
Do you wish to go any where?	¿Quiere Vd ir á alguna parte?	Kee-ái-ray oos-táid éer ah kwal-kee-áir pár-tay?
I wish to go some where,	Quiero ir á alguna parte.	Kee-ái-ro éer ah al-góona pár-tay.
I do not wish to go any where.	No quiero ir á ninguna parte.	No kee-ái-ro éer ah neen-góo-na par-tay.
<hr/>		
To write,	Escribir (2).	Ais-cree-béer.
At what o'clock?	¿A qué hora?	Ah káy óh-ra?
At one o'clock,	A la una.	Ah lá óo-na.
At two o'clock,	A las dos.	Ah las dos.
<hr/>		
Half,	Medio (fem. <i>media</i> ).	Mái-dee-o—mái-dee-a.
The quarter,	El cuarto.	Ell kwár-to.
At half-past one,	A la una y media.	Ah la óo-na e mái-dee-a.
At a quarter past one,	A la una y cuarto.	Ah la óo-na e kwár-to.
At a quarter past two,	A las dos y cuarto.	Ah las dos e kwár-to.
At a quarter to one,	A la una ménos cuarto.	Ah la óo-na mái-nos kwár-to.
At twelve o'clock, or at noon,	A las doce, ó á medio dia.	Ah las dóh-thay, ó ah mái-dee-o dée-a.
At twelve o'clock at night, or midnight,	A las doce de la noche, ó á media noche.	Ah as dóh-thay day la nó-chay, ó ah mái-dee-a nó-chay.
Less,	Ménos.	Mái-nos.

(1) *Ahí, Allí, Allá*,—The equivalents in English are, *there, thither, that place*,---but they can by no means be indiscriminately used. *Ahí*, always denotes a place near at hand, as it generally supposes it close to the person addressed, as: "Examine, O mortal! thy heart, thou wilt *there* see the motives of thy actions:" *examina, oh mortal! tu corazon, ahí verás los motivos de tus acciones*: As for *Allí, Allá*, (there or thither), as well as *Aquí, Acá* (*here, hither*) the following rule will be observed: *Allí* and *Aquí*, will be used when the idea of rest or permanence is implied, and *Allá* and *Acá* when that of motion, Ex.: Venga Vd. *acá*, not *aquí*, (come here)---Vaya Vd. *allá*, not *allí* (go there), but we must say *aquí vivo*, here I live,---*Aquí le vi*, here I saw him. *Aquí tengo la carta*, I have here the letter, &c. For the same reason

we make use of *Allá* and not *Allí*, to indicate a remote epoch or country,—*Allá, en el siglo décimo* (in the tenth century),—*Allá en Turquía* (in Turkey) &c. Again—*Por acá* and *por allá*, are employed to designate the locality, not circumscribed to a certain place, but comprehending the several of which a city, province, or Kingdom is composed.—ex.: *Por acá no es buena la cosecha este año*, The crop is not good here this year.—*Escribe que por allá hay rumores de guerra*, He writes that there are rumors of war there.

The same rule is applicable to the adverbs *En donde* and *A donde*, the first implies rest, and the second motion. In short, when motion is implied *acá, allá, adonde*, or *á* must be used, and *aquí, allí, endonde* or *en* when it implies rest.

(2). This verb is irregular only in its past participle, which is *escrito*, and not *escribido*.

### EXERCISE No. 66.

Will you send one more trunk to our friends?—I will send several more there.—How many more hats does the latter wish to send?—He wishes to send six more.—Will the tailor send as many boots as the shoemaker?—He will send less.—Has your son the courage to go to the captain's?—He has the courage to go there, but he has no time.—Do you wish to buy as many dogs as horses?—I will buy more of the latter than of the former.—At what o'clock do you wish to send your servant to the Dutchman's?—I will send him thither at a quarter to six.—At what o'clock is your father at home?—He is at home at twelve o'clock.—At what o'clock does your friend wish to write his notes?—He will write them at midnight.—Are you afraid to go to the captain's?—I am not afraid, but ashamed to go there.

### EXERCISE No. 67.

Do you wish to go home?—I wish to go thither.—Does your son wish to go to my house?—He wishes to go there.—Is your brother at home?—He is there.—Whither do you wish to go?—I wish to go home.—Do your children wish to go to my house?—They do not wish to go there.—To whom will you take that note?—I will take it to my neighbor.—Will your servant take my note to your father's?—He will take it there.—Will your brother carry my guns to the Russians?—He will carry them thither.—To whom do our enemies wish to carry our guns?—They wish to carry them to the Turks.—Whither will the shoemaker carry my shoes?—He will carry them to your house.—Will he carry them home?—He will not carry them.—Will you come to my house?—I will go.—Whither do you wish to go?—I wish to go to the good English.—Will the good Italians go to our house?—They will not go thither.—Whither do they wish to go?—They will go nowhere.

EXERCISE No. 68.

Will you take your son to my house?—I will not take him to your house, but to the captain's.—When will you take him to the captain's?—I will take him there to-morrow.—Do you wish to take my child to the physician (*médico*)?—I will take him thither.—When will you take him?—I will take him to-day.—At what o'clock will you take him?—At half-past two.—When will you send your servant to the physician?—I will send him there to-day.—At what o'clock?—At a quarter past ten.—Will you go anywhere?—I will go somewhere.—Whither will you go?—I will go to the Scotchman.—Will the Irishman come to you?—He will come to me.—Will your son go to any body?—He will go to some body.—To whom does he wish to go?—He wishes to go to his friend's.—Will the Spaniards go anywhere?—They will go nowhere.—Will our friend go to any body?—He will go to no body.

EXERCISE No. 69.

When will you take your youth to the painter's?—I will take him thither to-day.—Whither will he carry these birds?—He will carry them nowhere.—Will you take the physician to this man?—I will take him there.—When will the physician go to your brother?—He will go there to-day.—Will you send a servant to me?—I will send one.—Will you send a child to the painter's?—I will send one thither.—With whom is the captain?—He is with nobody.—Has your brother time to come to my house?—He has no time to go there.—Will the Frenchman write one more note?—He will write one more.—Has your friend a mind to write as many notes as I?—He has a mind to write quite as many.—To whose house does he wish to send them?—He will send them to his friends.—Who wishes to write little notes?—The young man wishes to write some.—Do you wish to carry many books to my father?—I will only carry a few.

TWENTY-THIRD LESSON. - *Leccion vijésima tercia.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To, meaning in order to,	<i>Para.</i>	<i>Pára.</i>
To see,	<i>Ver.*</i>	<i>Váir.</i>
Have you any money to buy bread?	<i>Tiene Vd. dinero para comprar pan?</i>	<i>Tee-ái-nay oos-táid dee-náiro pára comprar pan?</i>
I have money to buy some,	<i>Tengo dinero para comprar.</i>	<i>Táingo dee-nái-ro para com-prár.</i>



<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Will you go to your brother's in order to see him?	¿Quéire Vd. ir á casa de su hermano de Vd. para verle?	Kee-ái-ray oos-táid eer ah káh-sa day soo airmá-no day oos-táid pára váirle?
I have no time to go there to see him,	No tengo tiempo de ir allá para verle.	No táingo tee-áim-po day eer ahl-yá pára váir-le.
Has your brother a knife to cut his bread?	¿Tiene su hermano de Vd. un cuchillo para cortar su pan?	Tee-ái-nay soo air-máhno day oos-táid oon koo-chéel-yo pára cor-tár soo pan?
He has none to cut it,	El no tiene para cortarlo.	Éll no tee-ái-nay pára cor-tár-lo.
<i>To sweep,</i>	<i>Barrer.</i>	<i>Bar-ráir.</i>
<i>To kill,</i>	<i>Matar.</i>	<i>Mah-tár.</i>
<i>The salt.</i>	<i>La sal.</i>	<i>La sal.</i>
<i>To salt,</i>	<i>Salar.</i>	<i>Sah-lár.</i>
<i>To be able (can),</i>	<i>Poder.*</i>	<i>Po-dáir.</i>
Can you? or are you able?	¿Puede Vd.?	Poo-ái-day oos-táid?
I can, I am able,	Yo puedo.	Yo poo-ái-do.
I cannot, I am not able,	Yo no puedo.	Yo no poo-ái-do.
Can he? is he able?	¿Puede él?	Poo-ái-day éll?
He can, he is able,	Él puede.	Éll poo-ái-day.
He cannot, he is unable,	Él no puede.	Éll no poo-ái-day.
We can, we are able,	Nosotros podemos.	No-só-tros po-dái-mos.
You can, you are able,	Vds. pueden.	Oos-tái-dais poo-ái-dain
They can, they are able,	Ellos pueden.	Éll-yos poo-ái-dain.
<i>Me,</i>	<i>Me (object of the verb)</i>	<i>May.</i>
<i>Him,</i>	<i>Le (object of the verb)</i>	<i>Lay.</i>
<i>To see me,</i>	<i>Verme.</i>	<i>Váir-may.</i>
<i>To see him,</i>	<i>Verle.</i>	<i>Váir-lay.</i>
<i>To kill him,</i>	<i>Matarle.</i>	<i>Mah-tár-lay.</i>
<i>To,</i>	<i>A.</i>	<i>Ah.</i>
<i>To the or at the,</i>	<i>Al, plur. A los.</i>	<i>Al—Ah los.</i>
<i>To the friend,</i>	<i>Al amigo.</i>	<i>Al a-mée-go.</i>
<i>To the man,</i>	<i>Al hombre.</i>	<i>Al óm-bray.</i>
<i>To the captain,</i>	<i>Al capitan.</i>	<i>Al cah-pee-tán</i>
<i>To the book,</i>	<i>Al libro.</i>	<i>Al lée-bro.</i>

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To the friends,	A los amigos.	Ah los a-mée-gos.
To the men,	A los hombres.	Ah los óm-brais.
To the captains,	A los capitanes.	Ah los cah-pee-tá-naia.
To the books,	A los libros.	Ah los lée-bros.
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To him, to her,	<i>Le.</i>	<i>Lay.</i>
To you,	<i>Le—á Vd.</i>	<i>Le—ah oos-táid.</i>
To me,	<i>Me.</i>	<i>May.</i>
<hr/>		
To speak to me,	Hablarme.	Ah-blár-may.
To speak to him, (to her),	Hablarle.	Ah-blár-lay.
To write to him or her,	Escribirle.	Ais-cree-béer-lay.
To write to me,	Escribirme.	Ais-cree-béer-may.
To speak to the friend,	Hablar al amigo.	Ah-blár al a-mée-go.
To write to the man,	Escribir al hombre.	Ais-cree-béer al óm-bray.
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Can you write to me ?	¿Puede Vd. escribir-me ?	Poo-ái-day oos-táid ais-cree-béer-may ?
I can write to you,	Puedo escribir á Vd.	Poo-ái-do ais-cree-béer ah oos-táid.
Can the captain speak to you ?	¿Puede el capitan hablar á Vd. ?	Poo-ái-day ell cah-pee-tán ah-blár ah oos-táid ?
He can speak to me,	El puede hablarme.	Éll poo-áiday ah-blármay.
Will you write to your brother ?	¿Quiére Vd. escribir á su hermano de Vd. ?	Kee-ái-ray oos-táid ais-cree-béer ah soo air-má-no day oos-táid ?
I will write to him,	Quiero escribirle.	Kee-ái-ro ais-cree-béerlay
The basket,	El canasto, el cesto.	Ell cah-nás-to, ell thaisto.
The carpet,	El tapiz.	Ell tah-péeth.
The floor,	El piso, el suelo, el pavimento.	Ell pée-so, ell soo-ái-lo, ell pah-vee-máin-to.
The cat,	El gato.	Ell gáh-to.
Will you send the book to the man,	¿Quiére Vd. enviar el libro al hombre ?	Kee-ái-ray oos-táid ain-vee-ár ell lée-bro al óm-bray ?
I will send it to him,	Quiero enviárselo.	Kee-ái-ro ain-vee-áirsailo.
When will you send it to him ?	¿Cuándo quiere Vd. enviárselo ?	Kwándo kee-ái-ray oos-táid ain-vee-ár-sailo ?
I will send it to him to-morrow,	Quiero enviárselo ma-ñana.	Kee-ái-ro ain-vee-ár-sailo man-yá-na.
I wish to see my father,	Quiero ver á mi padre.	Kee-ái-ro vair ah mee páh-dray.

SINGULAR.			
First person,	<i>Me,</i>	<i>To me.</i>	<i>Me—á mí.</i>
Second person,	<i>You,</i>	<i>To you.</i>	<i>Le—á Vd.</i>
Third person,	<i>Him,</i>	<i>To him.</i>	<i>Le—á él.</i>
PLURAL.			
First person,	<i>Us,</i>	<i>To us.</i>	<i>Nos—á nosotros.</i>
Second person,	<i>You,</i>	<i>To you.</i>	<i>Les—á Vds., Vds.</i>
Third person,	<i>Them,</i>	<i>To them.</i>	<i>Les—á ellos, ellos.</i>

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Does he wish to speak to you?	¿Quiere él hablar á Vd.?	Kee-ái-ray éll ah-blár ah oos-táid?
He does not wish to speak to me, but to you,	Él no quiere hablar-me á mí sino á Vd.	Éll no kee-ái-ray ah-blár-may ah mee, sée-no ah mee air-má-no.
Do you wish to write to him,	¿Quiére Vd. escribir-le?	Kee-ái-ray oos-táid ais-cree-béer-lay?
I do not wish to write to him, but to his brother,	No quiero escribirle á él, sino á su hermano.	No kee-ái-ro ais-cree-béer-lay ah éll, séeno ah soo air-má-no.

The following is the order in which the personal pronouns must be placed.

<i>Sing.</i>	<i>plur.</i>	<i>Sing.</i>	<i>plur.</i>
It to me,	them to me.	† Me lo,	† Me los.
It to him,	them to him.	" Se lo,	" Se los.
It to us,	them to us.	" Nos lo,	" Nos los.
It to you,	them to you.	" Se lo,	" Se los.
It to them,	them to them.	" Se lo,	" Se los.

When will you send me the basket? ¿Cuándo quiere Vd. enviarme el canasto? Kwándo kee-ái-ray oos-táid ain-vee-ár-may ell cah-nás-to?

I will send it to you to-day, Quiero enviárselo á Vd. hoy. Kee-ái-ro ain-vee-ár-sai-lo ah oos-táid ó-ee.

<i>To give,</i>	<i>Dar.*</i>	<i>Dar.</i>
<i>To lend,</i>	<i>Prestar.</i>	<i>Prais-tár.</i>
Are you willing to give me some bread?	¿Quiére Vd. darme un poco de pan?	Kee-ái-ray oos-táid dár-may oon póco day pan?
I am willing to give you some,	Quiero darle á Vd.	Kee-ái-ro dár-lay ah oos-táid
Will you lend some money to my brother?	¿Quiére Vd. prestar dinero á mi hermano?	Kee-ái-ray oos-táid prais-tár dee-nái-ro ah mee má-no?
I will lend him some,	Quiero prestarle.	Kee-ái-ro prais-tár-lay.

A TABLE OF THE PERSONAL PRONOUNS.

			SINGULAR.	THIRD PERSON.		
			SECOND PERSON.	Masculine.	Feminine.	
Subject, or Nom., Possessive, - - Objective,		I. me.	<i>Yo,</i>	<i>Vd. or tú,</i> you or thou.	<i>El,</i>	<i>Ella,</i> she.
			<i>De mí,</i> of or from	<i>De Vd. or de tí,</i> of or	<i>De él,</i> of or from	<i>De ella,</i> of or from
			<i>Me, á mí,</i> me, to me.	from you or thee.	him.	her.
			<i>Le, á Vd.,</i> to you.	<i>Le, á él,</i> him, to him.	<i>Le, la (1),</i> her, to	
			<i>Te, á tí,</i> to thee.		<i>á ella,</i> her.	
PLURAL.						
Subject, or Nom., Possessive, Objective,		we. us.	<i>Vds. or vosotros,*</i> you.	<i>Ellos,</i>	<i>Ellas,</i> they.	
			<i>De Vds. or de</i> } of or	<i>De ellos,</i> of or from	<i>De ellas,</i> of or	
			<i>vosotros.*</i> } from you	them.	from them.	
			<i>Les, á Vds.,</i> } you, to	<i>Les, á ellos,</i> them, to	<i>Les, las,</i> them to	
			or <i>vosotros,*</i> } you.	them.	<i>á ellas.</i> } them.	

(1). The feminine pronoun *la* is used when the action of the verb falls upon a person (fem.) and *le* when it is a remote object, though it refers to a feminine person. Ex.: I have seen her—*La he visto.*—I gave her the letter—*Le dí la carta.*

(2). Every pronoun which is marked with an asterisk, changes its last vowel into *a*, whenever it is applied to a feminine person. Ex.: *Nosotros* (masculine), *Nosotras* (feminine), etc.

## EXERCISE No. 70.

Has the carpenter money enough to buy a hammer?—He has enough to buy one.—Has the captain money enough to buy a ship?—He has not enough to buy one.—Has the peasant a desire to buy some bread?—He has a desire to buy some, but he has not money enough to buy some.—Has your son ink (*tinta*) to write a note?—He has not any to write one.—Have you time to see my brother?—I have no time to see him.—Does your father wish to see me?—He does not wish to see you.—Has your servant a broom (*escoba*) to sweep the room?—He has one to sweep it.—Is he willing to sweep it?—He is willing to sweep it.—Has the sailor money to buy some tea?—He has none to buy any.—Has your cook money to buy some fish?—He has money to buy some.—Has he money to buy some chickens?—He has money to buy some.—Have you salt enough to salt my fish?—I have enough to salt it.—Will your friend come to my house in order to see me?—He will neither come to your house, nor see you.—Has your neighbor a desire to kill his horse?—He has no desire to kill it.—Will you kill your friends?—I will only kill my enemies.

## EXERCISE No. 71.

Can you cut me some bread?—I can cut you some.—Have you a knife to cut me some?—I have one.—Can you mend my gloves?—I can mend them, but I have no wish to do it.—Can the tailor make me a coat (*casaca*)?—He can make you one.—Will you speak to the physician?—I will speak to him.—Does your son wish to see me, in order to speak to me?—He wishes to see you, in order to give you a dollar (*peso*).—Does he wish to kill me?—He does not wish to kill you; he only wishes to see you.—Does the son of our old friend wish to kill an ox?—He wishes to kill two.—Who has a mind to kill our cat?—Our neighbor's child has a mind to kill it.—How much money can you send me?—I can send you twenty francs.—Will you send me my carpet?—I will send it to you.—Will you send the shoemaker any thing?—I will send him my shoes.—Will you send him your coats?—No; I will send them to my tailor.—Can the tailor send me my coat?—He cannot send it to you.—Are your children able to write to me?—They are able to write to you.—Will you lend me your basket?—I will lend it to you.

## EXERCISE No. 72.

Have you a glass to drink your wine?—I have one, but I have no wine.—Will you give me money to buy some?—I will give you some, but I have only a little.—Will you give me that which you

have?—I will give it to you.—Can you drink as much wine as coffee?—I can drink as much of the one as of the other.—Has our neighbor any coal to make a fire?—He has some to make one, but he has no money to buy bread.—Are you willing to lend him some?—I am willing to lend him some.—Do you wish to speak to the German?—I wish to speak to him.—Where is he?—He is with the son of the American.—Does the German wish to speak to me?—He wishes to speak to you.—Does he wish to speak to my brother or to yours?—He wishes to speak to both.—Can the children of our neighbor work?—They can work, but they will not.

EXERCISE No. 73.

Do you wish to speak to the children of the Dutch?—I wish to speak to them.—What will you give them?—I will give them good pies.—Will you lend them any thing?—I am willing to lend them some thing.—Can you lend them any thing?—I cannot lend them; I have nothing.—Has the cook some more salt to salt the fish?—He has a little more.—Has he some more rice?—He has a great deal more.—Will he give me some?—He will give you some.—Will he give some to my little children?—He will give them some.—Will he kill this chicken or that?—He will kill neither this nor that.—Which ox will he kill?—He will kill that of the good countryman.—Will he kill this ox or that?—He will kill both.—Who will send us biscuits?—The baker will send you some.—Have you any thing to do?—I have nothing to do.

EXERCISE No. 74.

What has your son to do?—He has to write to his good friends, and to the captain.—To whom do you wish to speak?—I wish to speak to the Italians, and to the French.—Do you wish to give them some money?—I wish to give them some.—Do you wish to give this man some bread?—I wish to give him some.—Will you give him a coat?—I will give him one.—Will your friends give me some coffee?—They will give you some.—Will you lend me your books?—I will lend them to you.—Will you lend your neighbors your mattress?—I will not lend it to them.—Will you lend them the looking-glass?—I will lend it to them.—To whom will you lend your umbrellas?—I will lend them to my friends.—To whom does your friend wish to lend his bed?—He will lend it to nobody.

TWENTY-FOURTH LESSON.—*Leccion vijésima cuarta.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>To whom?</i>	<i>¿A quién?</i>	<i>Ah kee-áin?</i>
<i>Whom?</i>	<i>¿Quién? ¿á quién?</i>	<i>Kee-áin? ah kee-áin?</i>
<i>What?</i>	<i>¿Qué?</i>	<i>Kay?</i>

Obs. A.—*Quien* (plur. *quienes*) always refers to persons without distinction of sex.

*Que* has no plural and refers to persons and things (1).

## DECLENSION OF THE INTERROGATIVE PRONOUNS.

	<i>¿Quién? (Who?)</i>	<i>¿Qué? (What?)</i>	<i>Kee-áin? Kay?</i>
<i>Nom.</i>	<i>Who? What?</i>	<i>¿Quién? ¿Qué?</i>	<i>Kee-áin? Kay?</i>
<i>Pos.</i>	<i>Of or from whom?</i>	<i>¿De quién?</i>	<i>Day kee-áin?</i>
	<i>Of or from what?</i>	<i>¿De qué?</i>	<i>Day kay?</i>
<i>Obj.</i>	<i>To whom, whom?</i>	<i>¿A quién?</i>	<i>Ah kee-áin?</i>
	<i>To what?</i>	<i>¿A qué?</i>	<i>Ah kay?</i>

<i>To answer,</i>	<i>Responder, contestar.</i>	<i>Rais-pondáir, contais-tár.</i>
<i>To answer the man,</i>	<i>Responder al hombre.</i>	<i>Rais-pondáir al óm-bray.</i>
<i>To answer the men,</i>	<i>Responder á los hombres.</i>	<i>Rais-pondáir ah los óm-brais.</i>
<i>Who is it?</i>	<i>¿Quién es?</i>	<i>Kee-áin ais?</i>
<i>Of whom do you wish to speak?</i>	<i>¿De quién quiere Vd. hablar?</i>	<i>Day kee-áin kee-ái-ray oos-táid ah-blár?</i>
<i>What do you wish to say?</i>	<i>¿Qué quiere Vd. decir?</i>	<i>Káy kee-ái-ray oos-táid dai-théer?</i>
<i>To whom do you wish to answer?</i>	<i>¿A quién quiere Vd. responder?</i>	<i>Ah kee-áin kee-ái-ray oos-táid rais-pondáir?</i>
<i>I wish to answer my brother,</i>	<i>Quiero responder á mi hermano.</i>	<i>Kee-ái-ro rais-pondáir ah mee air-máh-no.</i>

<i>To answer him,</i>	<i>Responderle.</i>	<i>Rais-pondáir-lay.</i>
<i>To answer you,</i>	<i>Responder á Vd.</i>	<i>Rais-pondáir ah oostáid.</i>
<i>To answer them,</i>	<i>Responderles.</i>	<i>Rais-pondáir-lais.</i>
<i>To answer the note,</i>	<i>Contestar al billete.</i>	<i>Contais-tár al beel-yáitay.</i>
<i>To answer it,</i>	<i>Contestarlo.</i>	<i>Contais-tárlo.</i>
<i>To answer the notes.</i>	<i>Contestar á los billetes.</i>	<i>Contais-tár ah los beel-yái-tais.</i>
<i>To it, to them,</i>	<i>Lo, los.</i>	<i>Lo, los.</i>
<i>Will you answer my notes?</i>	<i>¿Quiere Vd. contestar á mis billetes?</i>	<i>Kee-ái-ray oos-táid contais-tár ah mees beel-yái-tais?</i>
<i>I will answer them,</i>	<i>Quiero contestarlos.</i>	<i>Kee-ái-ro contais-tárlos.</i>

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
My father wishes to speak to them,	Mi padre quiere hablarles.	Mee pah-dray kee-ái-ray ah-blár-lais.
The theatre, the play,	El teatro.	Ell tai-áh-tro.
The ball,	El baile.	Ell báh-ee-lay.
To the theatre,	Al teatro.	Al tai-áh-tro.
To the ball,	Al baile.	Al báh-ee-lay.
To the garden,	Al jardin.	Al har-déen.
The magazine,	{ El almacén.	Ell al-mah-tháin.
The warehouse,		
The storehouse,		
The market,	El mercado(la plaza).	Ell mair-cáh-do (la plá-tha).
Do you wish to go to the theatre?	¿Quiére Vd. ir al teatro?	Kee-ái-ray oos-táid eer al mair-cáhdo?
I wish to go,	Quiero ir.	Kee-ái-ro eer.
<i>At, In,</i>	<i>En.</i>	<i>Ain.</i>
At the theatre,	En el teatro.	Ain ell tai-áh-tro.
At the ball,	En el baile.	Ain ell báh-ee-lay.
In the garden,	En el jardin.	Ain ell har-déen.
Is your brother at the theatre?	¿Está su hermano de Vd. en el teatro?	Aistáh soo air-má-no day oos-táid ain ell tai-áhtro?
He is in the garden,	Está en el jardin.	Ais-táh ain ell har-déen.
He is there,	Está allí.	Ais-táh ahl-yé.
He is not there,	No está allí.	No ais-táh ahl-yé.
Where is he?	¿En dónde está él?	Ain dónday ais-táh éll?
Is your father at the ball?	¿Está su padre de Vd. en el baile?	Ais-táh soo pah-dray day oos-táid ain ell bah-ee-lay?
He is there,	Está allí.	Ais-táh ahl-yé.
Where is the merchant?	¿En dónde está el comerciante?	Ain dónday ais-táh ell comair-thee-ántay?
He is in his counting-house,	Está en su escritorio.	Ais-táh ain soo ais-cree-tóh-ree-o.
Obs. B.—The preposition <i>to</i> is rendered by <i>que</i> when it precedes an Infinitive depending on the verb <i>tener</i> ; or in other words, whenever in English the words <i>to have to</i> are used, as:		
I have nothing to do,	No tengo nada que hacer.	No táin-go náh-da kay ah-tháir.
What has the man to drink?	¿Qué tiene que beber el hombre?	Kay tee-ái-nay kay báir ell óm-bray?



<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
He has nothing to drink,	No tiene nada que beber.	No tee-ái-nay náh-da kay bai-báir.
Have you any thing to do?	¿Tiene Vd. algo que hacer?	Tee-ái-nay oos-táid algo kay ah-tháir?
I have to answer a note,	Tengo que contestar á un billete.	Táingo kay contais-tár ah oon beel-yái-tay.
I have to speak to your brother,	Tengo que hablar á su hermano de Vd.	Táingo kay ah-blár ah soo air-má-no day oostáid.
Where is your brother?	¿En dónde está su hermano de Vd.?	Ain dónday ais-táh soo air-máno day oos-táid?
He is in the store,	Está en el almacén.	Ais-táh ain . ell al-mah-tháin.
Where does he wish to go?	¿A dónde quiere él ir?	Ah dónday kee-ái-ray ell eer?
He wishes to go in the garden,	Quiere ir al jardín.	Kee-ái-ray eer al har-déen.
The milk,	La leche.	La lái-chay.
The butter,	La mantequilla (2).	La man-tai-kéel-ya.
The stockings,	Las medias.	Las mái-dee-as.
The clothes,	La ropa, los vestidos.	La rópa, los vais-tée-dos.
The pocket-book, portfolio,	La cartera.	La car-tái-ra.

(1) *Who*, when it is used to begin a sentence, or interrogatively, is rendered by *quién*, when it is found in the middle of a sentence, or relatively by *que*.—Ex.:

Who is in Havana? *¿Quién está en la Habana?* My father who is in Havana, etc. *Mi padre que está en la Habana*, etc.

He, she, they who, rendered by *él, la, los (or las) que*.

He who speaks, *El que habla*. She who speaks, *La que habla*. They who speak, *Los (or las) que hablan*.

(2) *Butter* is called *mantequilla* in every part of Spanish America, but in Spain it is called *manteca*, which latter in America means *lard*.

### EXERCISE No. 75.

Will you write to me?—I will write to you.—Will you write to the Spaniard?—I will write to him.—Will your brother write to the English?—He will write to them, but they do not wish to answer him.—Will you answer your friend?—I will answer him.—But whom will you answer?—I will answer my good father.—Will you not answer your good friends?—I will answer them.—Who will write to you?—The Mexican wishes to write to me.—Will you an

swer him?—I will not answer him.—Who will write to our friends?—The children of our neighbors will write to them.—Will they answer them?—They will answer them.—To whom do you wish to write?—I wish to write to the Russian.—Will he answer you?—He wishes to answer me, but he cannot.—Can the Spaniards answer us?—They cannot answer us, but we can answer them.—To whom do you wish to send this note?—I wish to send it to the smith.

EXERCISE No. 76.

What have you to do?—I have to write.—What have you to write?—I have to write a note.—To whom?—To the carpenter.—What has your father to drink?—He has to drink some good wine.—Has your servant any thing to drink?—He has to drink some tea.—What has the shoemaker to do?—He has to mend my shoes.—What have you to mend?—I have to mend my thread handkerchiefs.—To whom have you to speak?—I have to speak to the captain.—When will you speak to him?—To-day.—Where will you speak to him?—At his house.—To whom has your brother to speak?—He has to speak to your son.—What has the Englishman to do?—He has to answer a note.—Which note has he to answer?—He has to answer that of the good German.—Have I to answer the note of the Frenchman?—You have to answer it.—Which note have you to answer?—I have to answer that of my good friend.—Has your father to answer a note?—He has to answer four.—Who has to answer notes?—Our children have to answer a few.—Will you answer the notes of the merchants?—I will answer them.—Will your brother answer this note or that?—He will answer neither this nor that.—Will any one answer my note?—No one will answer it.

EXERCISE No. 77.

Which notes will your father answer?—He will answer only those of his good friends.—Will he answer my note?—He will answer it.—Have you to answer any body?—I have to answer no body.—Who will answer my notes?—Your friends will answer them.—Have you a mind to go to the ball?—I have a mind to go.—When will you go?—To-day.—At what o'clock?—At half-past ten.—When will you take your child to the play?—I will take him to-morrow.—At what o'clock will you take him?—At a quarter to six.—Where is your son?—He is at the play.—Is your friend at the ball?—He is there.—Where is the merchant?—He is in his counting-house.—Where do you wish to take me to?—I wish to take you to my warehouse.—Where does your cook wish to go?—He wishes to go to the merchant.—Is your brother at the market?—He is not there.—Where is he?—He is in the warehouse.

## EXERCISE No. 78.

-Where is the Dutchman?—He is in the garden.—Will you come to me in order to go to the play?—I will come to you, but I have no wish to go to the play.—Where is the Irishman?—He is at the market.—To which theatre do you wish to go?—I wish to go to that of the French.—Will you go to my garden or to that of the Scotchman?—I will neither go to yours nor to that of the Scotchman; I wish to go to that of the Italian.—Does the physician wish to go to our warehouses or to those of the Dutch?—He will go neither to yours nor to those of the Dutch, but to those of the French.—What do you wish to buy at the market?—I wish to buy a basket and some carpets.—Where do you wish to take them?—I will take them home.

## EXERCISE No. 79.

How many carpets do you wish to buy?—I wish to buy two.—To whom do you wish to give them?—I will give them to my servant.—Has he a mind to sweep the room?—He has a mind to sweep it, but he has no time.—Have the English many warehouses?—They have many.—Have the French as many dogs as cats?—They have more of the latter than of the former.—Have you many guns in your warehouses?—We have many there, but we have but little corn.—Do you wish to see our guns?—I will go into your warehouses in order to see them.—Do you wish to buy any thing?—I wish to buy something.—What do you wish to buy?—I wish to buy a pocket book (*cartera*), a looking-glass, and a gun.—Where will you buy your trunk?—I will buy it at the market.—Have you as much wine as tea in your storehouses?—We have as much of the one as of the other.—Who wishes to tear my coat?—No one wishes to tear it.

## EXERCISE No. 80.

Will the English give us some bread?—They will give you some.—Will they give us as much butter as bread?—They will give you as much of the latter as of the former.—Will you give this man a franc?—I will give him several.—How many francs will you give him?—I will give him five.—What will the French lend us?—They will lend us many books.—Have you time to write to the merchant?—I wish to write to him, but I have no time to-day.—When will you answer the German?—I will answer him to-morrow.—At what o'clock?—At eight.—Where does the Spaniard wish to go?—He wishes to go nowhere.—Does your servant wish to warm my broth?—He wishes to warm it.—Is he willing to make my fire?—He is willing to make it.—Where does the baker wish to go?—He wishes to go to the theatre.—Where is the youth?—He is at the play.—Who is at the captain's ball?—Our children and friends are there.

TWENTY-FIFTH LESSON.—*Leccion vijésima quinta.*

SECOND COURSE. SEGUNDO CURSO.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To or at the corner,	Á la esquina, al or en el rincon (1).	Ah la ais-kée-na, al or ain ell reen-cón.
Where is your cat?	¿Dónde está su gato de Vd.?	Dónday ais-táh soo gáh-to day oos-táid?
It is in the bag,	Está en el saco.	Ais-táh ain ell sáh-co.
To or at the bottom,	Al or en el fondo.	Al or ain ell fón-do.
To or at the bottom of the bag,	En el fondo del saco.	Ain ell fón-do dell sáh-co.
At the corner of the house,	Á la esquina de la casa.	Ah la ais-kée-na day la káh-sa.
<hr/>		
To or at the end,	Al fin, al cabo.	Al fin, al cáh-bo.
To the end of the wood, (the forest),	Al fin del bosque.	Al fin dell bós-kay.
To the end of the woods,	Al fin de los bosques.	Al fin day los bós-kais.
<hr/>		
To send for,	Mandar á buscar, enviar por.	Man-dár ah boos-cár, ain-vee-ár por.
To go for, to fetch,	Ir á buscar, ir por, traer.	Eer ah boos-cár, eer por, truh-áir.
<hr/>		
Will you send for some wine?	¿Quiere Vd. mandar á buscar vino?	Kee-ái-ray oos-táid man-dár ah boos-cár vée-no?
I will send for some,	Quiero mandar á buscar.	Kee-ái-ro man-dár ah boos-cár
Will your son go for some bread?	¿Quiere su hijo de Vd. ir á buscar pan?	Kee-ái-ray soo ée-ho day oos-táid eer ah boos-cár pan?
He will go for some,	Quiere ir á buscar.	Kee-áiray eer ah boos-cár.
I will send for the physician,	Quiero mandar á buscar al médico.	Kee-ái-ro man-dár ah boos-cár al mái-dee-co.
I will send for him,	Quiero mandar á buscarle.	Kee-áiro mandár ah boos-cár-lay.
He will send for my brother,	Él quiere mandar á buscar á mi hermano.	Éll kee-ái-ray man-dár ah boos-cár ah mee air-má-no.
He will send for them,	Él quiere mandar á buscarles.	Éll kee-ái-ray man-dar ah boos-cár-lais
Will you send for some glases?	¿Quiere Vd. mandar á buscar vasos?	Kee-ái-ray oos-táid man-dár ah boos-cár vásos?

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I will send for some,	Quiero mandar á bus-	Kee-ái-ro man-dár ah
	car.	boos-cár.
What have you to do?	¿Qué tiene Vd que	Káy tee-ái-nay oos-táid
	hacer?	kay ah-tháir?
I have to go to the market,	Tengo que ir al mer-	Tain-go kay eer al mair-
	cado.	cáh-do.
What have you to drink?	¿Qué tienen Vds. que	Káy tee-ái-nain oos-tái-
	beber?	dais kay bai-báir.
We have to drink some good wine,	Tenemos buen vino	Tai-nái-mos boo-áin vée-
	que beber.	no kay bai-báir.
You have to mend your handkerchiefs,	Vd. tiene que reparar	Oos-táid tee-ái-nay kay
	sus pañuelos.	rai-pa-rár soos pan-yoo-ái-los.

<i>They have.</i>	<i>Ellos tienen.</i>	<i>Éllos tee-ái-nain.</i>
What have the men to do?	¿Qué tienen que ha-	¿Káy tee-ái-nain kay ah-
	cer los hombres?	tháir los óm-brais?
They have to go to the warehouse,	Tienen que ir al al-	Tee-ái-nain kay eer al al-
	macen.	mah-tháin.

This evening, to night,	Esta noche.	Ais-ta nó-chay.
In the evening,	Por la, de la, en la	Por la, day la, en la nó-
	noche.	chay.

Obs. A.—Wher the hour is mentioned, then *de la* is used; and *por la* when it is not mentioned. Ex.: *A las ocho de la mañana ó de la noche*, etc.

This morning,	Esta mañana.	Ais-táh man-yá-na.
In the morning,	Por la mañana.	Por la man-yá-na.
Now, at present,	Ahora.	Ah-ó-ra.

<i>Thou,</i>	<i>Tú (2).</i>	<i>Too.</i>
Thou hast, thou art,	Tú has <i>or</i> tienes, tú	Too ass <i>or</i> tee-ái-nais, too
	eres <i>or</i> e-tás.	ái-raís <i>or</i> ais-tás.
John, art thou here?	Juan, ¿estás tú aquí?	Hoo-án, aistas too ahkée?
Yes, Sir, I am,	Sí, Señor, aquí estoy.	See, Sain-yór, ah-kée ais-
		tó-ee.
Art thou fatigued?	¿Estás fatigado?	Ais-tás fah-tee-gáh-do?
I am not fatigued,	No estoy fatigado.	No ais-tó-ee fahteegáhdo.
Are the men tired?	¿Están cansados los	Ais-tán can-sáh-dos los
	hombres?	óm-brais?

Obs. B.—The past participle in Spanish, must agree in number and gender with the noun or pronoun which precedes it, that is. if the noun or pronoun is in the plural number and feminine gender,

the past participle must agree in both ; except only when the verb *haber* is auxiliary of the past participle, as may be seen from the examples in the question above and the answer below.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
They are not tired,	Ellos no están cansa-	Éll-yos no ais-tán can-
	dos	sáh-dos.
Are the ladies tired ?	¿Están cansadas las	Ais-tán can-sáh-das las
	señoras ?	sain-yó-ras ?
They are not tired,	Ellas no están cansa-	Éll-yas no ais-tán can-
	das.	sáh-das.
My friends have tired	Mis amigos se han	Mees ah-méegos say an
themselves,	cansado.	can-sáh-do.
My sisters have loved,	Mis hermanas han	Mees air-máhnas an a-
	amado.	máh-do.
My sisters are loved,	Mis hermanas son a-	Mees air-mánas son a-
	madas.	máh-das.

Thou wilt (wishest).	Tú quieres.	Too kee-ái-raís.
Thou art able (canst)	Tú puedes.	Too poo-ái-dais.
Art thou willing to	¿Quieres hacer mi	Kee-ái-raís ah-tháir mee
make my fire ?	fuego ?	foo-ái-go ?
I am willing to make	Quiero hacerlo, pero	Kee-ái-ro ah-tháir-lo,
it, but I cannot,	no puedo.	paíro no poo-ái-do.
Art thou afraid ?	¿Tienes miedo ?	Tee-ái-nais mee-ái-do ?
Art thou hungry ?	¿Tienes hambre ?	Tee-ái-nais ám-bray ?

<i>To sell,</i>	<i>Vender.</i>	<i>Vain-dáir.</i>
<i>To tell, to say,</i>	<i>Decir.*</i>	<i>Dai-théer.</i>
To tell some one,	Decir á alguno.	Dai-théer ah al-góo-no.
The word,	La palabra.	La pa-láh-bra.
Will you tell the ser-	¿Quiere Vd. decir al	Kee-ái-ray oostáid dai-
vant to make the	criado que haga el	théer al cree-áh-do kay
fire ?	fuego ?	áh-ga ell foo-ái-go.
I will tell him to	Quiero decirle que	Kee-ái-ro dai-théer-lay
make it,	lo haga.	kay lo áh-gah

<i>Thy,</i>	<i>Tu, tus.</i>	<i>Too, toos,</i>
<i>Thine,</i>	<i>El tuyo, los tuyos.</i>	<i>Ell tóo-yo, los tóo-yos.</i>
Thy book, thy books,	Tu libro, tus libros,	Too lée-bró, toos lée-bros
With me,	Conmigo.	Con-mée-go.
With thee,	Contigo.	Con-tée-go.
With himself, or her-	Consigo.	Con-sée-go.
self,		

Obs. C.—When *mí, tí, sí,* are preceded by the preposition *con* (with), they take the syllable *go* and form the above compound words.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Wilt thou go with me?	¿Quiéres ir conmigo?	Kee-ái-raís eer con-mée-go?
I will not go with thee, but with him,	No quiero ir contigo, sino con él.	No kee-ái-ro eer contée-go, séeno con éll.
With our friends,	Con nuestros amigos.	Con noo-áis-tros ah-mée-gos.
With her,	Con ella.	Con éll-ya.
With us,	Con nosotros.	Con no-só-tros.
With you,	Con Vd.	Con oos-táid.
With them,	Con ellos, ( <i>fem.</i> ellas).	Con éll-yos, éll-yas.

(1). Corner is *esquina* when it is on the outside, and *rincon* when it is within

(2). In addition to what we have already said (Note 4, lesson 1), speaking of the use of the personal pronoun *Vd.*, we must now observe that the second person singular *tú* (thou) is used by masters speaking to servants, or by parents to their children, and between brothers and sisters, lovers, husbands and wives; in general it implies familiarity founded on affection and fondness, or hatred and contempt.

### EXERCISE No. 81.

Will you send for some sugar?—I will send for some.—Son (*hijo mio*) wilt thou go for some pies?—Yes, father (*padre mio*) I will go for some.—Whither wilt thou go?—I will go into the garden.—Who is in the garden?—The children of our friends are there.—Will you send for the physician?—I will send for him.—Who will go for my brother?—My servant will go for him.—Where is he?—He is in his counting-house.—Will you give me my broth?—I will give it to you.—Where is it?—It is at the corner of the fire.—Will you give me some money to (*para*) bring some milk?—I will give you money to buy some.—Where is your money?—It is in my counting-room.—Will you go for it?—I will go for it.—Will you buy my horse?—I cannot buy it, I have no money.—Where is your cat?—It is in the bag.—In which bag is it (*está*)?—In the bag of the countryman.—Where is this man's dog?—It is in the corner of the ship.—Where has the peasant his corn?—He has it in his bag.—Has he a cat?—He has one.—Where is it?—It is at the bottom of the bag.—Is your cat in the bag?—It is there (*ahí*).

### EXERCISE No. 82.

Have you any thing to do?—I have some thing to do.—What have you to do!—I have to mend my gloves, and to go to the garden.—Who is in the garden?—My father is there.—Has your cook any thing

to drink ?—He has to drink some wine and some good broth.—Can you give me as much butter as bread ?—I can give you more bread than butter.—Can our friend drink as much wine as coffee ?—He cannot drink so much of the latter as of the former.—Have you to speak to any body ?—I have to speak to several men.—To how many men have you to speak ?—I have to speak to four.—When have you to speak to them ?—This evening.—At what o'clock ?—At a quarter to nine.—When can you go to the market ?—I can go in the morning.—At what o'clock ?—At half-past seven.—When will you go to the Frenchman ?—I will go to him to-night.—Will you go to the physician in the morning or in the evening ?—I will go to him in the morning.—At what o'clock ?—At a quarter past ten.

EXERCISE No. 83.

Have you to write as many notes as the Englishman ?—I have to write less than he.—Will you speak to the German ?—I will speak to him.—When will you speak to him ?—Now.—Where is he ?—He is at the other end of the wood.—Will you go to the market ?—I will go thither to (*para*) buy some cloth.—Do not your neighbors wish to go to the market ?—They cannot go, they are fatigued.—Hast thou the courage to go to the wood in the evening ?—I have the courage to go thither, but not in the evening.—Are your children able to answer my notes ?—They are able to answer them.—What do you wish to say to my servant ?—I wish to tell him to make the fire, and to sweep the warehouse.—Will you tell your brother to sell me his horse ?—I will tell him to sell it to you.—What do you wish to tell me ?—I wish to tell you something.—Whom do you wish to see ?—I wish to see the Scotchman.—Have you any thing to tell him ?—I have a word to tell him.—Which books does my brother wish to sell ?—He wishes to sell thine and his own.—Will you come with me ?—I cannot go with you.—Who will come with me ?—Nobody.—Will your friend come with us ?—He will go with you.—With whom wilt thou go ?—I will not go with any body.—Will you go with my friend ?—I will not go with him but with thee.—Wilt thou go with me to the warehouse ?—I will go with you, but not to the warehouse.—Whither wilt thou go ?—I will go with our good friends into the garden of the captain.

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TWENTY-SIXTH LESSON.—*Leccion vijésima sesta.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>To go out,</i>	<i>Salir.</i>	<i>Sah-léer.</i>
<i>To remain, to stay,</i>	<i>Quedarse, estarse.</i>	<i>Kai-dár-say, ais-társay.</i>



<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
When do you wish to go out ?	¿Cuándo quiere Vd. salir ?	Kwándo kee-ái-ray oos-táid sah-léer ?
I wish to go out now,	Quiero salir ahora.	Kee-áiro sah-léer ah-óra.
To remain (to stay) at home,	Quedarse (or estarse) en casa.	Kai-dár-say (or ais-tár-say) ain káh-sa.

<i>Here,</i>	<i>Aquí, acá (see note, Lesson XXII).</i>	<i>Ah-kée, ah-ká.</i>
To remain here,	Estar (or quedarse) aquí.	Ais-tár-say (or kai-dár-say) ah-kée.
Will you stay here ?	¿Quiere Vd. estarse aquí ?	Kee-ai-ray oos-táid ais-társay ah-kée ?
I will stay here.	Quiero estarme aquí.	Kee-ái-ro ais-tármay ah-kée.
Will your friend remain there ?	¿Quiere su amigo de Vd. estarse allí ?	Kee-ái-ray soo ah-méego day oos-táid ais-társay ah-kée ?
He will not stay here,	No quiere estarse aquí.	No kee-ái-ray ais-tár-say ah-kée.
Will you go to your brother ?	¿Quiere Vd. ir á casa de su hermano ?	Kee-ái-ray oos-táid eer ah káh-sa day soo air-máno ?
I will go to him,	Quiero ir á su casa.	Kee-áiro eer ah soo ká-sa
The pleasure, the favor,	El gusto, el placer, el favor,	Ell góosto, ell pla-tháir, ell fah-vór.
To give pleasure,	Dar gusto (or placer).	Dar góosto (or pla-tháir).
To do a favor,	Hacer un favor, (or un servicio.)	Ah-tháir oon fah-vór (or oon sair-vée-thee-o.

<i>To go,</i>	<i>Ir, irse (see note 1, at the end of this Less.)</i>	<i>Eer, éer-say.</i>
Are you going?	¿Se va Vd.?	Say va oos-táid ?
I am going.	Me voy.	May vó-ee.
I am not going,	No me voy.	No may vó-ee.
Thou art going,	Te vas.	Tay vass ?
Is he going ?	¿Se va él ?	Say va éll ?
He goes or is going.	Se va.	Say va.
He is not going,	No se va.	No say va.
Are we going ?	¿Nos vamos ?	Nos vámos ?
We go or are going,	Nos vamos.	Nos vámos.
They go or are going,	Ellos se van.	Ell-yos say van.
Are you going to your brother ?	¿Va Vd. á casa de su hermano ?	Va oos-táid ah káh-sa day soo air-má-no ?
I am going there	Voy allá.	Vó-ee ahl-yá.

English.	Spanish.	Pronunciation.
Where is he going, He is going to his father,	¿Adónde va él? Va á casa de su pa- dre.	Ah-dónday va éll? Va ah kah-sa day soo páh-dray.

<i>All, every,</i> Every day, Every morning, Every afternoon, Every evening, night, <i>To be acquainted with,</i> <i>to know,</i> <i>To be acquainted with</i> <i>(to know) a man,</i>	Sing. <i>todo</i> , plur. <i>todos</i> . Todos los días. Todas las mañanas. Todas las tardes. Todas las noches. <i>Conocer</i> (2). <i>Conocer á un hombre.</i>	<i>Tó-do, tó-dos</i> <i>Tó-dos los dée-as.</i> <i>Tó-das las man-yáh-nas.</i> <i>Tó-das las tár-dais.</i> <i>Tó-das las nó-chais.</i> <i>Cono-tháir.</i> <i>Cono-tháir ah oon óm-</i> <i>bray.</i>
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<i>Need,</i> <i>To want,</i> <i>To be in want of,</i>	<i>Necesidad.</i> † <i>Necesitar.</i> † <i>Hacer falta.</i>	<i>Nai-thai-see-dád.</i> <i>Nai-thai-see-tár.</i> <i>Ah-tháir fál-ta.</i>
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Obs.—In the phrase *hace falta*, the verb is used in the 3d. person, and must agree in number with the thing, and not with the person or persons to whom it refers.

I want it, I am in want of it, Are you in want of this knife? I am in want of it, Are you in want of those knives? I am in want of them. I am not in want of any thing, Is he in want of mo- ney? He is not in want of any,	Lo necesito. Me hace falta. ¿† Le hace falta á Vd. este cuchillo? † (A mí) me hace falta. ¿† Le hacen falta á Vd. esos cuchillos? † Me hacen falta. † No me hace falta nada. ¿† Le hace falta á él dinero? † No le hace falta.	Lo nai-thai-sée-to. May áh-thay fál-ta. Lay áh-thay fál-ta ah oos- táid áis-tay koo-chéelyo? (Ah mée) may áh-thay fál-ta. Lay áh-thain fál-ta ah oos- táid áisos koo-chéel-yos? May áh-thain fál-ta. No may áh-thay fál-ta náh-da. Lay áh-thay fál-ta ah éll dee-nái-ro? No lay áh-thay fál-ta.
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What?	¿Qué?	Kay?
What are you in want of?	¿Qué le hace falta á Vd.?	Káy lay áh-thay fál-ta ah oos-táid?
What do you want?	¿Qué necesita (or quiere) Vd.?	Káy nai-thai-sée-ta (or kee-ái-ray) oostáid?
Whom?	De quién? (objective; see less. XXVI).	Day kee-áin?

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Of me, of thee, of him,	De mí, de tí, de él.	Day mée, day tée, day éll.
Of her,	De ella.	Day éll-ya.
Of us, of you, of them,	De nosotros, de vosotros, de vosotras(3), de ellos, de ellas.	Day nosó-tros, day vosó-tros, day vosó-tras, day éll-yos, day éll-yas.
Of you (sing.), of you (plur.)	De Vd., de Vds.	Day oos-táid, day oos-tái-dais.
Is your father in want of me?	¿Me necesita su padre de Vd.?	May nai-thai-séeta soo páh-dray day oos-táid?
He is in want of you,	Necesita á Vd.	Nai-thai-séeta ah oostáid.
Are you in want of those books?	¿† Le hacen á Vd. falta esos libros?	Lay áh-thain ah oos-táid fál-ta áisos lée-bros?
I am in want of them,	† Me hacen falta.	May áh-thain fál-ta.
Is he in want of my brothers?	¿Necesita él á mis hermanos?	Nai-thai-sée-ta éll ah mees air-máh-nos?
He is in want of them,	Los necesita.	Los nai-thai-sée-ta.
<i>To read,</i>	<i>Leer.</i>	<i>Lai-áir.</i>

(1) *Ir, irse.* Both of these verbs import the act of leaving a place, the first, however, is used when the place to which the person is going, is mentioned; and the second, when no reference is made to it. For example: *Él va á Méjico*—he goes to Mexico; and *Él se va de Méjico*—he goes away from Mexico. So that *ir* is made reflective (*irse*) whenever in English it may be employed *to go away*, that is, when the place is not designated, or otherwise alluded to.

(2) *Conocer*, to know beings.—*Saber*, to know things. Ex.: Do you know him, *¿Le conoce Vd.?* I know him, *Le conozco.* Do you know how to work? *¿Sabe Vd. trabajar?* I know how to work, *Sé trabajar.*

(8) We remember here what we have said (lesson IV.) of this pronoun, that it is not used in common parlance; it is merely employed in sublime or serious style, and in poetry, especially in dramatic works.

#### EXERCISE No. 84.

Will you do me a favor?—Yes, Sir, which?—Will you tell my servant to make the fire?—I will tell him to make it.—Will you tell him to sweep the warehouses?—I will tell him to sweep them.—What will you tell your father?—I will tell him to sell you his horse.—Will you tell your son to go to my father?—I will tell him to go to him.—Have you any thing to tell me?—I have nothing to tell you.—Have you any thing to say to my father?—I have a word to say to him.—Do these men wish to sell their carpets?—They do not wish to sell them.—John, art thou here?—Yes, Sir, I am here.—What art thou going to do?—I am going to your hatter to (*para*)

tell him to mend your hat.—Wilt thou go to the tailor to tell him to mend my coats?—I will go to him.—Are you willing to go to the market?—I am willing to go.—What has your merchant to sell?—He has to sell some beautiful gloves, combs, good cloth, and fine baskets.—Has he any iron guns to sell?—He has some to sell.—Does he wish to sell me his horses?—He wishes to sell them to you.—Have you any thing to sell?—I have nothing to sell.

EXERCISE No. 85.

Is it late?—It is not late.—What o'clock is it?—It is a quarter past twelve.—At what o'clock does the captain wish to go out?—He wishes to go out at a quarter to eight.—What will you do?—I wish to read.—What have you to read?—I have a good book to read.—Will you lend it to me?—I will lend it to you.—When will you lend it to me?—I will lend it to you to-morrow.—Have you a mind to go out?—I have no mind to go out.—Are you willing to stay here, my dear friend?—I cannot remain here.—Whither have you to go?—I have to go to the counting-house.—When will you go to the ball?—To-night.—At what o'clock?—At midnight.—Do you go to the Scotchman in the evening or in the morning?—I go to him in the morning and in the evening.—Where are you going now?—I am going to the theatre.—Where is your son going?—He is going nowhere; he is going to stay at home to (*para*) write his notes.—Where is your brother?—He is at his warehouse.—Does he not wish to go out?—No, Sir, he does not wish to go out.—What does he wish to do?—He wishes to write to his friends.—Will you stay here or there?—I will stay there.—Where will your father stay?—He will stay there.—Has our friend a mind to stay in the garden?—He has a mind to stay there.

EXERCISE No. 86.

At what o'clock is the Dutchman at home?—He is at home every evening at a quarter past nine.—When does your cook go to the market?—He goes every morning at half-past five.—When does our neighbor go to the Irishmen?—He goes to them every day.—At what o'clock?—At eight o'clock in the morning.—What do you wish to buy?—I do not wish to buy any thing, but my father wishes to buy an ox.—Does he wish to buy this or that ox?—He wishes to buy neither.—Which does he wish to buy?—He wishes to buy your friend's.—Has the merchant one more coat to sell?—He has one more, but he does not wish to sell it.—Has this man one knife more to sell?—He has not one knife to sell, but he has a few more guns to sell.—When will he sell them?—He will sell them to-day.—Where?—At his house.—Do you wish to see my friend?—I wish

to see him in order to know him.—Do you wish to know my children?—I do wish to know them.—How many children have you?—I have only two, but my brother has more than I; he has six.—Does that man wish to drink too much wine?—He wishes to drink too much.—Have you wine enough to drink?—I have only a little, but enough.—Does your brother wish to buy too many pies?—He wishes to buy a great many, but not too many.

## EXERCISE No. 87.

Can you lend me a knife?—I can lend you one.—Can your father lend me a book?—He can lend you several.—What are you in want of?—I am in want of a good musket.—Are you in want of this picture?—I am in want of it.—Does your brother want money?—He does not want any.—Does he want some boots?—He does not want any.—What does he want?—He wants nothing.—Are you in want of these sticks?—I am in want of them.—Who wants some sugar?—Nobody wants any.—Does any body want oil?—Nobody wants any.—What do I want?—You want nothing.—Does your father want these pictures or those?—He wants neither these nor those.—Are you in want of me?—I am in want of you.—When do you want me?—At present.—What have you to say to me?—I have something to say to you.—Is your son in want of us?—He is in want of you and your brothers.—Are you in want of my servants?—I am in want of them.—Does any body want my brother?—No one wants him.—Does your brother want any thing?—He does not want any thing.—What does the Englishman want?—He wants some corn.—Does he not want some jewels?—He does not want any.—What does the sailor want?—He wants some biscuits, cheese and coffee.—Will you give me any thing?—I will give you some bread and wine.

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 TWENTY-SEVENTH LESSON.—*Leccion vijésima sétima.*

## THE PRESENT OF THE INDICATIVE.

In regular verbs (1) the first person of the present tense is formed from the Infinitive, whose termination is changed into *o*. (See table for the conjugation of the regular verbs at the end of this lesson). As for the formation of the other persons, both singular and plural, see notes to the same table.

## EXAMPLES:

	_ INFINITIVE.		
	<i>First conjugation.</i>	<i>Second.</i>	<i>Third.</i>
	<i>Hablar, to speak.</i>	<i>Beber, to drink.</i>	<i>Escribir, to write.</i>

*Present Tense.—Singular.*

<i>Yo hablo, I speak.</i>	<i>Yo bebo, I drink.</i>	<i>Yo escribo, I write.</i>
<i>Vd. habla, you speak.</i>	<i>Vd. bebe, you drink.</i>	<i>Vd. escribe, you write.</i>
<i>Él habla, he speaks.</i>	<i>Él bebe, he drinks.</i>	<i>Él escribe, he writes.</i>

*Plural.*

<i>Nosotros hablamos, we speak.</i>	<i>Nosotros bebemos, we drink.</i>	<i>Nosotros escribimos, we write.</i>
<i>Vds. hablan, you speak.</i>	<i>Vds. beben, you drink.</i>	<i>Vds. escriben, you write.</i>
<i>Ellos hablan, they speak.</i>	<i>Ellos beben, they drink.</i>	<i>Ellos escriben, they write.</i>
<i>Tú hablas, thou speakest.</i>	<i>Tú bebes, thou drinkest.</i>	<i>Tú escribes, thou writest.</i>
<i>Vosotros habláis, you speak.</i>	<i>Vosotros bebéis, you drink.</i>	<i>Vosotros escribís, you write.</i>

Obs. A.—As the rules given above, on the formation of the present tense, are applicable only to regular verbs, it remains now to point out the irregularities in the present tense, of those verbs which we have employed already to enable the learner to use them in his exercises. They are as follows :

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>To give, giving, given,</i>	<i>Dar, dando, dado.</i>	<i>Dar, dánd-o, dáh-do.</i>
<i>I give, you give, he gives,</i>	<i>Yo doy, Vd. da, Él da.</i>	<i>Yo dóh-ee, oos-táid dah, él dah.</i>
<i>We give, you give, they give,</i>	<i>Nosotros damos, Vds. dan, ellos dan.</i>	<i>Nosó-tros dáh-mos, oos-táidais dan, éll-yos dan.</i>
<i>Thou givest, you give.</i>	<i>Tú das, Vosotros dais.</i>	<i>Too dass, vosó-tros dáh-ees.</i>

<i>To be, being, been.</i>	{ <i>Ser or estar, (see Obs. note, Lesson XXI.), or</i>	
	{ <i>ais-tár, see-áindo</i>	
	{ <i>ais-tánd-o, séedo or</i>	
	{ <i>siendo or estando, sido</i>	
	{ <i>ais-táhd-o.</i>	
	{ <i>or estado.</i>	
<i>I am, you are, he is,</i>	<i>Yo soy, or estoy, Vd. es or está, él es or está.</i>	<i>Yo só-ee or ais-tóhee, oos-es or táid ais or ais-táh, éll ais or ais-táh.</i>
<i>We are, you are, they are,</i>	<i>Nosotros somos or estamos, Vds. son or estan, ellos son or estan.</i>	<i>Nosó-tros sómos or ais-táhd-mos, oostáidais son or ais-tán, éll-yos son or ais-tán.</i>
<i>Thou art, you are.</i>	<i>Tú eres, or estás, Vosotros sois or estais.</i>	<i>Too ái-raís or ais-tás, vosó-tros só-ees, or aistá-ees.</i>

<i>To make, to do, making or doing, made or done.</i>	<i>Hacer, haciendo, hecho.</i>	<i>Ah-tháir, ah-thee-áindo, éh-cho.</i>
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<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I make or do, you make or do, he makes or does,	Yo hago, Vd. hace, él hace.	Yo áh-go, oos-táid áh- thay, éll áh-thay.
We make or do, you make or do, they make or do,	Nosotros hacemos, Vds hacen, ellos ha- cen.	Nosó-tros ah-tháimos, oos- tái-dais áh-thain. éll-yos áh-thain.
Thou makest, doest, you make or do.	Tú haces, vosotros haceis.	Too áh-thais, vosó-tros ah-thái-ees.
<i>To see, seeing, seen.</i>	<i>Ver, viendo, visto.</i>	<i>Vair, vee-áindo, véés-to.</i>
I see, you see, he sees.	Yo veo, Vd. ve, él ve.	Yo vái-o, oos-táid vay, éll vay.
We see, you see, they see.	Nosotros vemos, Vds. ven, ellos ven.	Nosó-tros váimos, oostái- dais vain, éll-yos vain.
Thou seest, you see.	Tú ves, vosotros veis.	Too vais, vosó-tros vái-ees.
<i>To read, reading, read.</i>	<i>Leer, leyendo, leído.</i>	<i>Lai-áir, lai-yáindo, lai- ée-do.</i>
I read, you read, he reads.	Yo leo, Vd. lee, él lee.	Yo lái-o, oos-táid lái-ay, éll lai-ay.
We read, you read, they read.	Nosotros leemos, Vds. leen, ellos leen.	Nosó-tros lai-ái-mos, oos- tái-dais lái-ain, éll-yos lái-ain.
Thou readest, you read.	Tú lees, vosotros leeis.	Too lái-ais, vosó-tros lai- ái-ees.
<i>To be acquainted with, to know, knowing, known.</i>	<i>Conocer, conociendo, conocido.</i>	<i>Cono-tháir, conothee-áin- do, conothée-do.</i>
I know, you know, he knows,	Yo conozco, Vd. co- noce, él conoce.	Yo conóth-co, oos-táid co- nóthay, éll conó-thay.
We know, you know, they know,	Nosotros coocemos, Vds conocen, ellos conocen.	Nosó-tros cono-tháimos, oos-táidais conó-thain, éll-yos conó-thain.
Thou knowest, you know.	Tú conoces, vosotros conoceis.	Too conó-thais, vosó-tros cono-thái-ees.
<i>To say, to tell, saying or telling, said or told.</i>	<i>Decir, diciendo, dicho.</i>	<i>Dai-théer, dee-thee-áindo, dée-cho.</i>
I say or tell, you say or tell, he says or tells,	Yo digo, Vd. dice, él dice.	Yo dée-go, oos-táid dée- thay, éll dée-thay.
We say or tell, you say or tell, they say or tell,	Nosotros decimos, Vds. dicen, ellos dicen.	Nosó-trcs dai-thée-mos, oos-táidais dée-thain. éll-yos dée-thain.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Thou sayest or tellest, you say or tell.	Tú. dices, vosotros decís.	Too dée-thais, vosó-tros dai-thées.
<i>To come, coming, come.</i>	<i>Venir, viniendo, ve-</i> <i>nido.</i>	<i>Vai-néer, vee-nee-áin-do,</i> <i>vai-néedo.</i>
I come, you come, he comes.	Yo vengo, Vd. viene, él viene.	Yo váin-go, oos-táid vee- ái-nay, éll v·e-ái-nay.
We come, you come, they come,	Nosotros venimos, Vds. vienen, ellos vienen.	Nosó-tros vni-née-mos, oos-tái-dais vec-ái-nain, éll-yos vee-ái-nain.
Thou comest, you come.	Tú vienes, vosotros venís.	Too vee-ái-nais. vosó-tros vai-nées.
<i>To go out, going out, gone out.</i>	<i>Salir, saliendo, salido.</i>	<i>Sah-léer, sah-lee-áin-do,</i> <i>sah-lée-do.</i>
I go out, you go out, he goes out,	Yo salgo, Vd. sale, él sale.	Yo sálgo, oos-táid sáhlay, éll sáh-lay.
We go out, you go out, they go out,	Nosotros salimos, Vds. salen, ellos salen.	Nosó-tros sah-lée-mos, oos-tái-dais sáh-lain, éll- yos sáh-lain.
Thou goest out, you go out.	Tú sales, vosotros sa- lís.	Too sáh-lais, vosó-tros sah-lées.
<i>To go, going, gone.</i>	<i>Ir, yendo, ido.</i>	<i>Eer, yáin-do, ée-do.</i>
I go, you go, he goes,	Yo voy, Vd. va, él va.	Yo vó-ee, oos-táid vah, éll vah.
We go, you go, they go,	Nosotros vamos, Vds. van, ellos van.	Nosó-tros váh-mos, oos- tái-dais van. éll-yos van.
Thou goest, you go.	Tú vas, vosotros vais.	Too vas, vosó-tros váh- ees.

Obs. B.—There is no distinction in Spanish between I love, I do love. and I am loving. All these present tenses are expressed by *amo* (I love). Ex.:

<i>To love.</i>	<i>Amar.</i>	<i>Ah-már.</i>
I love, do love, am loving,	Yo amo.	Yo áh-mo.
Thou lovest, dost love, art loving, or you love, etc.,	Tú amas, Vd. ama.	Too áh-mas, oos-táid áh- ma.
He loves, does love, is loving,	El ama.	Éll áh-ma
We love, do love, are loving,	Nosotros amamos.	Nosó-tros ah-máh-mos.



<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
You love, do love, Vds. aman. are loving, They love, do love, Ellos aman. are loving,		Oos-tái-dais áh-man. Éll-yos áh-man.
<hr/>		
To arrange, to set in order, What are you arranging? I set in order my books,	Arreglar—Poner* en órden. ¿Qué arregla Vd.? Pongo en órden mis libros.	Ar-rai-glár—Ponáir ain ór-dain. Káy ar-rrái-gla oos-táid? Póngo ain ór-dain mées léé bros.
To sell. Do you sell your horse? I do sell it. Do you sell it? Does he send you the note? He does send it to me.	Vender. ¿Vende Vd. su caballo? Lo vendo. ¿Lo vende Vd.? Le envia á Vd. el billete? Me lo envia.	Vain-dáir. Váin-day oos-táid soo kah-bál-yo? Lo váin-do. Lo váinday oos-táid? Lay ain-vée-ah ah oos-táid ell bill-yái-tay? May lo ain-vee-ah.
To open.	Abrir (past participle abierto).	Ah-bréer (ah-bee-áir-to).
Do you open his note? I do not open it. Does he open his eyes? He opens them. Whom do you love? I love my father. Does your father love his son? He does love him. Do you love your children? I do love them.	¿Abre Vd. su billete? No lo abro. ¿Abre él los ojos? (See note at the end of this Lesson). Los abre. ¿A quién ama Vd.? Amo á mi padre. ¿Ama su padre de V. á su hijo? El le ama. ¿Ama Vd. á sus niños? Los amo.	Ah-bray oos-táid soo bill-yái-tay? No lo áh-bro. Ah-bray éll los óh-hos? Los áh-bray. Ah kee-áin ah-ma oos-táid? Ah-mo ah mee páh-dráy. Ah-ma soo páh-dráy day oos-táid ah soo ée-ho? Éll lay áh-ma ¿Áh-ma oos-táid ah soos néen-yos? Los áh-mo.

### CONJUGATION OF THE VERB *GUSTAR*.

(To like, to be fond of).

OBS. C.—What we observed in Lesson XXVI. regarding the verb in the phrase *hacer falta* applies also to the verb *gustar*, that is, it must agree in number with the thing like, and not with the person or persons, always using the verb in the 3d person.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I like, you like, he likes.	(A mí) me gusta—(á V.) le gusta—(á él or ella) le gusta or gustan.	(Ah méé) may góosta—(ah oostáid) lay góosta (ah éll or éll-ya) lay góosta or góostan.
We like, you like, they like.	(A nosotros-as) nos gusta—(á Vds.) les gusta—(á ellos or ellas) les gusta or gustan.	(Ah nosótro-as) nos góosta (ah oostáidais) lais góosta (á éll-yos or éll-yas) lais góosta or góos-tan.
Thou likest, you like.	(A tí) te gusta or gustan—(A vosotros) os gusta or gustan.	(Ah tee) tay góosta or góostan, (ah vosótro) os góosta or góostan.
Are you fond of wine?	¿Le gusta á Vd. el vino?	Lay góosta ah oostáid éll véeno?
I am fond of it.	(A mí) me gusta.	(Ah méé) may góosta.
What are you fond of?	¿Qué le gusta á Vd.?	Káy lay góosta ah oostáid?
Cider.	Sidra.	Séedra.
I am fond of cider.	(A mí) me gusta la sidra.	(Ah méé) may góosta la séedra.
Do you like flowers?	¿Le gustan á Vd. las flores?	Lay góostan ah oostáid las fló-raís?
I like them	(A mí) me gustan.	(Ah méé) may góostan.
What are the Americans fond of?	¿Qué les gusta á los Americanos?	Kay lais góosta ah los Ah-mai-ree-cáh-nos?
They are fond of tea.	(A ellos) les gusta el té.	(Ah éll-yos) lais góosta ell tay
<i>To finish</i>	<i>Acabar.</i>	<i>Ah-kah-bár.</i>
Now.	Ahora.	Ah-oh ra.
At once.	De una vez.	Day óona vaith.
What are you going to do?	¿Qué va Vd. á hacer?	Káy vah oostáid ah ah-tháir?
I am going to read.	Voy á leer.	Vó-ee ah lai-áir.
What is he going to do?	¿Qué va él á hacer?	Káy vah éll ah ah-tháir?
He is going to write a note.	Va á escribir un billete.	Vah ah ais-cree-béer oon bill-yái-tay.
Are you going to give me any thing?	¿Va Vd. á darme algo?	Vah oostáid ah dármay algoona cósa (or algo)?
I am going to give you some bread.	Voy á dar á Vd. pan.	Vó-ee ah dar ah oostáid pan.
<i>To know, (to know things.—See note 2, Lesson XXVI).</i>	<i>Saber.*</i>	<i>Sah-báir.</i>
I know, you know, he knows,	Yo sé, Vd. sabe, él sabe.	Yo say, oostáid sáhbay éll sáh-bay.

English.	Spanish.	Pronunciation.
We know, you know, they know.	Nosotros sabemos, Vds. saben, ellos saben.	Nosótroos sah-báimoo, oos-táidais sah-bain, éll-yos sah-bain
Thou knowest, you know.	Tú sabes, vosotros sabéis.	Too sah-bais, vosótroos sah-bái-ees.

NOTE.—The article is used instead of the possessive pronoun, when by the meaning of the phrase it is sufficiently plain to whom the object possessed belongs. Ex.:

Tomé el sombrero, y me fui.	I took my hat, and went away.
Se lavó las manos.	He washed his hands.
Tras el sombrero en la mano.	He brings his hat in his hand.

- 1.—As for the irregular verbs, it is impossible to give at present any fixed rules concerning them. The learner must mark them in his list of irregular verbs, as he meets with them in proceeding.  
 2.—This verb although regular, has its past participle irregularly formed—abierto 'opened', and not abrido.

A DIAGRAM FOR THE CONJUGATION OF THE REGULAR VERBS.					EXCEPTIONS (S).		
Root of the verbs,*		Formation of persons (2).					
Infinitive,	AM- AR.	TEM- ER, IR(1).	UN- IR(1).	AM- AR.	TEM- ER.	SUFR- IR.	
Pres. Particip.	ando,	iendo,	"	2. a.	INDICATIVE PRESENT.	"	
Past Particip.	ado,	ido,	"	3. "	"	"	
If there is any active part.	ante,	iente	"	1. amos,	amos,	imos,	
	o,	yente,	"	2. an,	en,	"	
Present,	aba,	ia,	"	3. "	"	"	
Imperfect,	é,	í,	"	PERFECT.	íó,	"	
Perfect,	aré,	eré,	"	2. ó,	"	"	
Future,	aria,	eria,	"	3. "	amos,	"	
CONDITIONAL,	a,	a,	"	1. ámos,	ieron,	"	
IMPERATIVE,	e,	e,	"	2. aron,	"	"	
Present,	ase or use	ase or use	"	3. "	"	"	
Imperfect,	ara,	iera,	"	2. ará,	erá,	irá.	
Future,	are,	iere,	"	3. "	erán,	irán.	
				1. aremos,	eremos,	iremos	
				2. arán,	erán,	irán.	
				3. "	"	"	

(\*) I stand that part of the verb with terminations ar, er, ir, of the I ample in the verb amar (to love).

(1) The tenses of a verb are formed by changing the termination of its infinite into those of the 1st, 2d, or 3d column. The infinitive in Spanish ends always in *ar*, *er*, *ir*. If it ends in *ar*, its tenses are formed by changing *ar* into the termination of the 1st column; if it ends in *er*, by changing *er* into those of the second column; and if it ends in *ir*, into those of the 3d column.

(2) The three persons singular are alike, and are represented by the terminations of the tenses in the three preceding columns. We give an example of the Imperfect tense: *Yo amaba, usted amaba, él amaba*—I loved, you loved, he loved.—The first person plural is formed by adding *mos* to the singular, and the second and third by adding *an* to the same.—Ex.: *Nosotros amábamos, ustedes amaban, ellos amaban*. It is the same in all the tenses, except in the Present, Perfect, and Future of the Indicative, the first person singular of which is represented in the terminations in the said three other columns. For the other persons see Exceptions.

[3] It must be understood that the second person, both singular and plural in each tense of the verbs is arranged according to the manner in which the scholar has to use it in good society, or as it is now in use in colloquial polite intercourse, viz.: using the pronoun *usted*, plural *ustedes*. It is common to both genders and always agrees with the verb in the third person, in their respective numbers: as, "you are a good girl," *V. es una buena muchacha*; "You are good girls," *Vds. son buenas muchachas*. This pronoun is of modern introduction into the language: it relates to *Vuestra merced*, 'your honor', and in writing it is generally contracted thus: *V.* or *Vd.* for the singular, and *VV.* or *Vds.* for the plural. The pronoun *tú* 'thou', is only used now by masters speaking to servants, or by parents to their children, brothers and sisters to each other, lovers to lovers, and between husband and wife, and finally in addressing God. As for *Vosotros*, literally translated 'you', it is used now only on the stage and by public speakers and preachers, addressing the public, congregations, and so forth. For the few cases in which *tú* and *vosotros* are used, the verb in the third person takes *s* to agree with *tú*, and *s* to agree with *vosotros*: Ex.: *Tú amabas, Vosotros amabais*. But in the perfect and imperative, *aste* for *tú* and *asteis* for *vosotros*, in the imperfect, *a* for *tú*, *ad* for *vosotros*, in the imperative, is joined to the root of the verb in the first conjugation, as *tú amaste* 'thou lovedst', *vosotros amasteis* 'you loved'; *ama tú* 'love thou', *amad vosotros* 'love you'. In the second and third conjugation *iste* for *tú*, and *isteis* for *vosotros* in the perfect, *e* for *tú*, and *ed* for *vosotros* in the imperative, as *tú temiste* 'thou fearedst', *vosotros temisteis* 'you feared'; *teme tú* 'fear you', *temed vosotros* 'fear thou', *tú sufriste* 'thou sufferedst', *vosotros sufristeis* 'you suffered', *sufre tú* 'suffer thou', except the second person plural of the imperative mood of the third conjugation which terminates in *id*, as, *sufrid vosotros* 'suffer you.'

One of the greatest inconveniences which are necessarily imposed on the scholar in learning the conjugations of the verbs as they are generally arranged in grammars, diagrams, &c. hitherto published, is, that not being accustomed to use the verbs agreeing with the pronoun *usted*, he finds a great embarrassment in using them in conversation, and is very apt to use them with *tú* and *vosotros*, to which he has been accustomed, which is still worse for the bad effect it produces. The foregoing remarks respecting the terminations of the verbs to agree with *tú* and *vosotros* are sufficient for the few instances in which they are used in conversation as well as in writing.

## EXERCISE No. 88.

Do you love your brother?—I do love him.—Does your brother love you?—He does not love me.—My good child, dost thou love me?—Yes, I do love thee.—Dost thou love this ugly little man (*hombre-zuelo*)?—I do not love him.—Whom do you love?—I love my children.—Whom do we love?—We love our friends.—Do we like any body?—We like nobody.—Does any body like us?—The Americans like us.—Do you want any thing?—I want nothing.—Whom is your father in want of?—He is in want of his servant.—What do you want?—I want the note.—Do you want this or that note?—I want this.—What do you wish to do with it (*con él*)?—I wish to open it, in order to read it.—Does your son read our notes?—He does read them.—When does he read them?—He reads them when he receives them.—Does he receive as many notes as I?—He receives more than you.—What do you give me?—I do not give you any thing.—Do you give this book to my brother?—I do give it to him.—Do you give him a bird?—I do give him one.—To whom do you lend your

books?—I lend them to my friends.—Does your friend lend me a coat?—He lends you two.—To whom do you lend your clothes?—I do not lend them to any body.

### EXERCISE No. 89.

Do we arrange any thing?—We do not arrange any thing.—What does your brother set in order?—He sets his books in order.—Do you sell your ship?—I do not sell it.—Does the captain sell his?—He does sell it.—What does the American sell?—He sells his oxen.—Does the Englishman finish his note?—He does finish it.—Which notes do you finish?—I finish those which I write to the Mexicans.—Dost thou see any thing?—I see nothing.—Do you see my large garden?—I do see it.—Does your father see our ships?—He does not see them, but we see them.—How many soldiers do you see?—We see many, we see more than (*de*) thirty.—Do you drink any thing?—I drink some wine.—What does the sailor drink?—He drinks some cider.—Do we drink wine or cider?—We drink wine and cider.—What do the Italians drink?—They drink some coffee.—Do we drink wine?—We do drink some.—What art thou writing?—I am writing a note.—To whom?—To my neighbor.—Does your friend write?—He does write.—To whom does he write?—He writes to his tailor.—What are you going to do?—I am going to write.—What is your father going to do?—He is going to read.—What is he going to read?—He is going to read a book.—What are you going to give me?—I am not going to give you any thing.—What is our friend going to give you?—He is going to give me something.—Do you know my friend?—I do know him.

### EXERCISE No. 90.

Do you write your notes in the evening?—We write them in the morning.—What dost thou say?—I say nothing.—Does your brother say any thing?—He says something.—What does he say?—I do not know.—What do you say to my servant?—I tell him to sweep the floor, and to go for some wine, bread and cheese.—Do we say any thing?—We say nothing.—What does your friend say to the shoemaker?—He tells him to mend his shoes.—What do you tell the tailors?—I tell them to make my clothes.—Dost thou go out?—I do not go out.—Who goes out?—My brother goes out.—Where is he going?—He is going to the garden.—To whom are you going?—We are going to the good English.—What art thou reading?—I am reading a note from my friend.—What is your father reading?—He is reading a book.—What are you doing?—We are reading.—Are your children reading?—They are not reading, they have no time to read.—Do you read the books which I read?—I do not read those

which you read, but those which your father reads.—Do you know this man?—I do not know him.—Does your friend know him?—He does know him.—What is your friend going to do?—He is not going to do any thing.

EXERCISE No. 91.

Do you know my children?—We do know them.—Do they know you?—They do not know us.—With whom are you acquainted?—I am acquainted with nobody.—Is any body acquainted with you?—Somebody is acquainted with me.—Who is acquainted with you?—The good captain knows me?—What dost thou eat (*comer*, a reg. verb)?—I eat some bread.—Does not your son eat some cheese?—He does not eat any.—Do you cut any thing?—We cut some bread.—What do the merchants cut?—They cut some cloth.—Do you send me any thing?—I send you a good musket.—Does your father send you money?—He does send me some.—Does he send you more than I?—He sends me more than you.—How much does he send you?—He sends me more than fifty dollars.—When do you receive your notes?—I receive them every morning.—At what o'clock?—At half-past ten.—Is your friend coming?—He is coming.—To whom is he coming?—He is coming to me.—Do you come to me?—I do not come to you, but to your children.—Where is our friend going?—He is going nowhere, he remains at home.—Are you going home?—We are not going home, but to our friends.—Where are your friends?—They are in their garden.—Are the Scotchmen in their gardens?—They are there.

EXERCISE No. 92.

What do you buy?—I buy some knives.—Do you buy more knives than glasses?—I buy more of the latter than of the former.—How many horses does the German buy?—He buys a good many, he buys more than twenty of them.—What does your servant carry?—He carries a large trunk.—Where is he carrying it?—He is carrying it home.—To whom do you speak?—I speak to the Irishman.—Do you speak to him every day?—I speak to him every morning and every evening.—Does he come to you?—He does not come to me, but I go to him.—What has your servant to do?—He has to sweep my room, and to set my books in order.—Does my father answer your notes?—He answers them.—What does your son break?—He breaks nothing, but your children break my glasses.—Do they tear any thing?—They tear nothing.—Who burns my hat?—Nobody burns it.—Are you looking for any body?—I am not looking for any body.—What is my son looking for?—He is looking for his umbrella.—What does your cook kill?—He kills a chicken.

## EXERCISE No. 93.

Are you killing a bird?—I am killing one.—How many chickens does your cook kill?—He kills three of them.—To whom do you take my boy?—I take him to the painter.—When is the painter at home?—He is at home every evening at seven o'clock.—What o'clock is it now?—It is not yet six o'clock.—Do you go out in the evening?—I go out in the morning.—Are you afraid to go out in the evening?—I am not afraid, but I have no time to go out in the evening.—Do you work as much as your son?—I do not work as much as he.—Does he eat as much as you?—He eats less than I.—Can your children write as many notes as mine?—They can write just as many.—Can the Russian drink as much wine as cider?—He can drink more of the latter than of the former.—When do our neighbors go out?—They go out every morning at a quarter to five.—Which note do you send to your father?—I am sending him my own.—Do you not send mine?—I am sending it also (*tambien*).—To whom do you send your clothes?—I send them to nobody.—To whom do your sons send their shoes?—They send them to no one; they want them

\*.\* We should fill volumes were we to give all the exercises that are applicable to our lessons, and which the pupils may very easily compose by themselves.—We shall, therefore, merely repeat what we have already mentioned at the commencement:—Pupils who wish to improve rapidly ought to compose a great many sentences in addition to those given; but they must pronounce them aloud. This is the only way by which they will acquire the habit of speaking fluently.

TWENTY-EIGHTH LESSON.—*Leccion vijésima octava.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To go to the theatre (to the play),	Ir al teatro.	Eer al tai-áh-tro.
To be at the theatre (at the play),	Estar en el teatro.	Aistár ain ell tai-áh-tro.
To bring,	Traer.*	Trah-áir.
To find,	Hallar.	Ahl-yár.
The butcher,	El carnicero.	Ell carnee-thái-ro.
The sheep,	La oveja, el carnero.	La oh-vái-ha, ell car-nái-ro.
What or the thing which,	Lo que (See note at the end of this Lesson)	Lo kay.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Do you find what you look for (or what you are looking for?)	¿Halla Vd. lo que busca?	Áhl-ya oos-táid lo kay bóos-ca?
I find what I look for, (or I find what I am looking for,	Hallo lo que busco.	Áhl-yo lo kay bóos-co.
He does not find what he is looking for,	Él no halla lo que busca.	Éll no áhl-ya lo kay bóos-ca.
We find what we look for,	Hallamos lo que buscamos.	Áhl-yáh-mos lo kay bóos-cáh-mos.
They find what they look for,	Ellos hallan lo que buscan.	Éll-yos áhl-yan lo kay bóos-can.
I mend what you mend,	Reparo lo que Vd. repara.	Rai-páh-ro lo kay oostáid rai-páh-ra.
I buy what you buy,	Compro lo que Vd. compra.	Cóm-pro lo kay oostáid cóm-pra.
I pay what you pay,	Pago lo que Vd. paga.	Páh-go lo kay oostáid páh-ga.
Are you in want of money?	¿Necesita Vd. dinero?	Nai-thai-sée-ta oos-táid dee-nái-ro?
I am not in want of any,	No necesito.	No nai-thai-sée-to.
Do you take him to the theatre?	¿Le lleva Vd. al teatro?	Lay lee-ái-va oos-táid al tai-áh-tro?
I do take him thither,	Le llevo allá.	Lay lle-ái-vo áhl-yáh.

*To study,  
Instead of,*

*Estudiar.  
En lugar de, (or en vez de).*

*Ais-too-dee-ár.*

*Ain loo-gár day (or ain vaith day).*

Obs.—*Instead of*, as in English followed by the present participle, whilst in Spanish it is followed by the infinitive, as is generally the case when a preposition is used before the verb.

<i>To play,</i>	<i>Jugar.*</i>	<i>Hoo-gár.</i>
<i>To listen,</i>	<i>Escuchar.</i>	<i>Ais-coo-chár</i>
<i>To hear,</i>	<i>Oír.*</i>	<i>Oh-éer.</i>
Instead of listening,	En vez or en lugar de escuchar.	Ain vaith or ain loo-gár day ais-coo-chár.
Instead of playing,	En vez or en lugar de jugar.	Ain vaith or ain loo-gár day hoo-gár.
Do you play instead of studying?	¿Juega Vd. en vez de estudiar?	Hoo-ái-ga oos-táid ain vaith day aistoo-dee-ár?
I study instead of playing,	Estudio en vez de jugar.	Ais-tóo-dee-o ain vaith day hoo-gár.



<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
That man speaks instead of listening,	Aquel hombre habla en vez de escuchar.	Ah-káil ómbray áh-bla ain vaith day aiscóochár.
<i>To ache, To complain,</i>	<i>Doler.* Quejarse.</i>	<i>Do-láir. Kai-hár-say.</i>
I complain, we complain,	Me quejo, nos quejamos.	May kái-ho, nos kai-háhmós.
You complain ( <i>sing. and plur.</i> ),	Vd. se queja, Vds. se quejan.	Oostáid say kái-ha, oostáidais say kái-han.
He complains, they complain,	Él se queja, ellos se quejan.	Ell say kái-ha, éll-yos say kái-han.
Thou complaineest,	Tú te quejas.	Too tay kái-has.
Have you a sore finger?	¿Tiene Vd. un dedo malo?	Tee-ái-nay oos-táid oon dáido máh-lo?
Have you the headache?	{ ¿Le duele á Vd. la cabeza? ¿Tiene Vd. dolor de cabeza?	{ Lay doo-ái-lay ah oostáid cah-bái-tha? Tee-ái-nay oos-táid do-lór day cah-bái-tha?
I have a sore finger,	† Tengo un dedo malo.	Taingo oon dáido máhlo.
I have the headache,	{ † Me duele la cabeza. † Tengo dolor de cabeza.	{ May doo-ái-lay la cah-bái-tha. Táin-go do-lór day cah-bái-tha.
Has your brother a sore foot?	¿Tiene su hermano de Vd. un pié malo?	Tee-ái-nay soo air-máh no day oostáid oon pee-áy máh-lo?
He has a sore eye,	Tiene un ojo malo.	Tee-ái-nay oon óh-ho máh-lo.
We have sore eyes,	Tenemos los ojos malos.	Tai-nái-mos los óh-hos máh-los.
The study (a closet),	El estudio (un gabinete).	Ell ais-tóo-dee-o (oon gah-bee-nái-tay).
The desk,	El escritorio, el bufete.	Ell ais-cree-tório, ell boo-fái-tay.
The elbow,	El codo.	Ell có-do.
The back,	La espalda.	La ais-pál-da.
The knee,	La rodilla.	La ro-déel-ya.
The bed,	La cama.	La cáh-ma.
I have a sore elbow,	Tengo un codo malo.	Táingo oon có-do máh-lo.
Thou hast a pain in thy back,	(A tí) te duele la espalda.	(Ah téé) tay doo-ái-lay la ais-pál-da.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
He has a sore arm,	Él tiene un brazo malo.	Éll tee-ái-nay oon bráh-tho máh-lo.
You have a sore knee,	Vd. tiene una rodilla mala.	Oos-táid tee-ái-nay óona ro-déel-ya máh-la.
Do you read instead of writing ?	¿Lee Vd. en vez de escribir ?	Lái-ay oos-táid ain vaith day ais-cree-béer ?
Does your brother read instead of speaking ?	¿Lee su hermano de Vd. en vez de hablar ?	Lai-ay soo air-máh-no day oos-táid ain vaith day ah-blár ?
Does the servant make the bed ?	¿Hace la cama el criado ?	Áh-thay la cáh-ma ell cree-áh-do ?
He makes the fire instead of making the bed,	Hace el fuego en vez de hacer la cama.	Áh-thay ell foo-ái-go ain vaith day ah-tháir la cáh-ma.

<i>To learn,</i>	<i>Aprender.</i>	<i>Ah-prain-dáir.</i>
To learn to read,	Aprender á leer.	Ah-prain-dáir ah lai-áir.
I learn to read,	Aprendo á leer.	Ah-práin-do ah lai-áir.
He learns to write,	Él aprende á escribir.	Éll ah-práin-day ah ais-cree-béer.
The physician,	El médico.	Ell mái-dee-co.
The jewels,	Las joyas.	Las hó-yas.
The boots,	Las botas.	Las bó-tas.

There are in Spanish three adjectives which have a peculiar form, called neuter, namely : 1st. the indefinite has the form *Lo* (it).—2d. the demonstrative pronouns, *Esto, Eso, Aquello* (this, that).—3d. and the personal pronoun of the third person *ello* [it] which is used to determine a phrase or an object whose name is unknown : *Lo* is used, 1st. before the defining adjectives, when the noun *thing* is either expressed or understood in English :

*Lo primero que vi,  
Lo que compré,*

The first [thing] which I saw.  
The thing [which] I bought, or [that] I bought.

2d. Before qualifying adjectives employed as nouns, and then [*lo*] is generally translated by *the* :  
*No distingue lo blanco de lo negro,* He does not distinguish the white from the black.

*Esto, Eso, Aquello*, are used, 1st. to designate an object whose name we do not know, or do not wish to express :—For instance, if I should see a thing moving at a distance, and I could not perceive whether it was a man or a beast, or a tree : or if I perceived it, and did not wish to express its name, I should say :

¿Vé Vd. *aquello*?

Do you see that [or, that thing]?

Observe that the neuter gender has no plural.

## EXERCISE No. 94.

Do you go to the play this evening ?—I do not go to the theatre.—What have you to do ?—I have to study.—At what o'clock do you go out ?—I do not go out in the evening.—Does your father go out ?—He does not go out.—What does he do ?—He writes.—Does he

write a book?—He does write one.—When does he write it?—He writes it in the morning and in the evening.—Is he at home now?—He is at home (He is).—Does he not go out?—He cannot go out, he has a sore foot.—Does the shoemaker bring our shoes?—He does not bring them.—Is he not able to work?—He is not able to work, he has a sore knee.—Has any body a sore elbow?—My tailor has a sore elbow.—Who has a sore arm?—I have a sore arm.—Do you cut me some bread?—I cannot cut you any, I have sore fingers (*tengo los dedos malos*).—Do you read your book?—I cannot read it, I have sore eyes (*tengo los ojos malos*).—Who has sore eyes?—The French have sore eyes.—Do they read too much?—They do not read enough.—What day of the month is it to-day?—It is the third.—What day of the month is it to-morrow?—To-morrow is the fourth.—Are you looking for any body?—I am looking for nobody.—What is the painter looking for?—He is not looking for any thing.—Whom are you looking for?—I am looking for your son.—Have you any thing to tell him?—I have something to tell him.—What have you to tell him?—I have to tell him to go to the play this evening.

## EXERCISE No. 95.

Who is looking for me?—Your father is looking for you.—Is any body looking for my brother?—Nobody is looking for him.—Dost thou find what thou art looking for?—I do find what I am looking for.—Does the captain find what he is looking for?—He finds what he is looking for, but his children do not find what they are looking for.—What are they looking for?—They are looking for their books.—Where dost thou take me to?—I take you to the theatre.—Do you not take me to the market?—I do not take you thither.—Do the Spaniards find the umbrellas which they are looking for?—They do not find them.—Does the tailor find his thimble?—He does not find it.—Do the merchants find the cloth which they are looking for?—They do find it.—What do the butchers find?—They find the oxen, and the sheep which they are looking for.—What does your cook find?—He finds the chickens which he is looking for.—What is the physician doing?—He is doing what you are doing.—What is he doing in his study?—He is reading.—What is he reading?—He is reading your father's book.—Whom is the Englishman looking for?—He is looking for his friend, in order to take him to the garden.—What is the German doing in his study?—He is learning to read.—Does he not learn to write?—He does not learn it.—Does your son learn to write?—He learns to write and to read.

## EXERCISE No. 96.

Does the Dutchman speak instead of listening?—He speaks instead of listening.—Do you go out instead of remaining at home?—

I remain at home, instead of going out.—Does your son play instead of studying?—He studies instead of playing.—When does he study?—He studies every day.—In the morning or in the evening?—In the morning and in the evening.—Do you buy an umbrella instead of buying a book?—I buy neither the one nor the other.—Does our neighbor break his sticks instead of breaking his glasses?—He breaks his guns.—Do the children of our neighbor read?—They read instead of writing.—What is our cook doing?—He makes a fire instead of going to the market.—Does the captain give you any thing?—He does give me something.—What does he give you?—He gives me a great deal of money.—Does he give you money instead of giving you bread?—He gives me money and bread.—Does he give you more cheese than bread?—He gives me less of the latter than of the former.

EXERCISE No. 97.

Do you give my friend fewer knives than gloves?—I give him more of the latter than of the former.—What does he give you?—He gives me many books instead of giving me money.—Does your servant make your bed?—He does not make it.—What is he doing instead of making your bed?—He sweeps the study instead of making my bed.—Does he drink instead of working?—He works instead of drinking.—Do the physicians go out?—They remain at home instead of going out.—Does your servant make coffee?—He makes tea instead of making coffee.—Does any one lend you a gun?—Nobody lends me one.—What does your friend lend me?—He lends you many books and many jewels (*joyas*).—Do you read the book which I read?—I do not read the one which you read, but the one which the great captain reads.—Are you ashamed to read the books which I read?—I am not ashamed, but I have no wish to read them.

TWENTY-NINTH LESSON.—*Leccion vijésima-nona.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Do you learn Spanish?	¿Aprende Ud. el español?	Ah-práin-day oostáid ell ais-pan-yól?
I do learn it,	Lo aprendo.	Lo ah-práin-do.
I do not learn it,	No lo aprendo.	No lo ah-práin-do.
Spanish,	El español.	Ell ais-pan-yól.
French,	El frances.	Ell fran-tháis.
English,	El inglés.	Ell een-gláis.
Italian,	El italiano.	Ell ee-tah-lee-áh-ro

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Polish,	El polaco.	Ell poh-láh-co.
Russian,	El ruso.	Ell róo-so.
Latin,	El latín.	Ell lah-téen.
Greek,	El griego.	Ell gree-ái-go.
Syrian, Syriac,	El siríaco.	Ell see-ree-áh-co.
German,	El aleman.	Ell ah-lai-mán.
Arabian,	El arábigo.	Ell ah-ráh-bee-go.
I learn Spanish,	Aprendo <i>el</i> español.	Ah-práin-do ell ais-pan yól.
My brother learns French,	Mi hermano aprende <i>el</i> frances.	Mee air-máh-no ah-práin-day ell fran-tháis.
The Polander, Pole,	El polaco.	Ell po-láh-co.
The Roman,	El romano.	Ell ro-máh-no.
The Arab, Arabian,	El árabe.	Ell Áh-rah-bay.
Are you an English-man?	¿Es Vd. Inglés?	Ais oos-táid een-gláis?
No, Sir, I am an American,	No, Señor, soy Americano.	No, Sain-yór, so-ee Ah-mai-ree-cáh-no.
Are you a Spaniard?	¿Es Vd. Español?	Ais oos-táid Ais-pan-yól?
Yes, Sir, I am a Spaniard.	Sí, Señor, soy Español.	See, Sain-yór, so-ee Ais-pan-yól.

Obs. A.—When the indefinite article is used in English to denote qualities or professions, the Spaniards make use of no article.

He is <i>a</i> German,	Él es Aleman.	Éll ais Ah-lai-mán.
Is he <i>a</i> tailor?	¿Es sastre?	Ais sás-tray?
No, he is <i>a</i> shoe-maker,	No, es zapatero.	No, ais tha-pah-tái-ro.
The fool,	El necio, tonto <i>or</i> bobo.	Ell náí-thee-o, tón-to <i>or</i> bó-bo.
The morning,	La mañana.	La man-yá-na.
The afternoon,	La tarde.	La tár-day.
The evening, night,	La noche.	La nóh-chay.
The day,	El día.	Ell dée-ah.

<i>To wish,</i>	<i>Desear.</i>	<i>Dai-sai-ár.</i>
I wish you a good morning,	Deseo á Vd. felizes dias.	Dai-sái-o ah oos-táid fai-lée-thais dée-as.
Does he wish me a good evening?	¿Me desea él felizes noches?	May dai-sái-ah éll fai-lée-thais nó-chais?
He wishes you a good morning,	Le desea á Vd. felizes dias.	Lay dai-sái-ah ah oostáid fai-lée-thais dée-as.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
He wishes you a good passage, journey,	Le desea á Vd. un buen viaje.	Lay dai-sái-ah ah oostáid oon boo-áin vee-áh-hay.
The nose,	La nariz.	La nah-réeth.
Blue,	Azul.	Ah-thóol.
Black,	Negro.	Nái-gro.
The coat,	La casaca.	La ca-sáh-ca.
Large,	Largo, grande.	Lár-go, grán-day.
He has a large nose,	El tiene una nariz grande (or una narizona).	Éll tee-ái-nay oona nah-réeth grán-day, (or oona nah-ree-thó-na).
He has blue eyes,	Tiene ojos azules.	Tee-ái-nay óh-hos ah-thóo-lais.
She has black eyes,	Ella tiene ojos negros.	Éll-ya tee-ái-nay óh-hos nái-gros.
Do you like black eyes?	¿Le gustan á Vd. los ojos negros?	Lay góos-tan ah oos-táid los óh-hos nái-gros?
I like them much,	Me gustan mucho.	May góos-tan móo-cho.
A French book,	Un libro frances.	Oon lée-bro fran-tháis.
An English book,	Un libro inglés.	Oon lée-bro een-gláis.
French money,	Dinero frances.	Dee-nái-ro fran-tháis.
American gold,	Oro americano.	Óro amai-ree-cáh-no.
Spanish gold,	Oro español.	Óro ais-pan-yól.
Do you read a Spanish book?	¿Lee Vd. un libro español?	Lái-ay oostáid oon lée-bro ais-pan-yól?
I read a French book,	Leo un libro frances.	Lái-o oon lée-bro fran-tháis.
To listen to some one,	Escuchar á alguno,	Ais-coo-chár ah algóo-no.
To listen to some-thing,	† Escuchar alguna cosa or algo.	Ais-coo-chár algóo-na cósa or ál-go.
Do you listen to what the man tells you?	† Escucha Vd. lo que el hombre le dice?	Ais-cóo-cha oos-táid lo kay ell óm-bray lay dée-thay?
I listen to it,	† Lo escucho.	Lo ais-cóo-cho.
Does he listen to what I tell him?	† ¿Escucha él lo que le digo?	Ais-cóo-cha éll lo kay lay dée-go?
Do you listen to what I tell you?	† ¿Escucha Vd. lo que le digo?	Ais-cóo-cha oostáid lo kay lay dée-go?
I do listen to what you say,	† Escucho lo que Vd. dice.	Ais-cóo-cho lo kay oostáid dée-thay.
Do you listen to what my brother says to you?	† ¿Escucha Vd lo que mi hermano le dice?	Ais-cóo-cha oos-táid lo kay mee air-má-no lay dée-thay?
I do listen to him,	Lo escucho.	Lo ais-cóo-cho.

<i>English</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>To take away</i>	<i>Quitar (llevarse),</i>	<i>Kee-tár (lee-ái-vár-say) .</i>
<i>To take off,</i>	<i>Quitarse.</i>	<i>Kee-tár-say.</i>
Do you take off your hat?	† ¿Se quita Vd. el sombrero?	Say kée-ta oos-táid ell som-brái-ro?
I take it off,	† Me lo quito.	May lo kée-to.
Does he take off his coat?	† ¿Se quita él la ca-saca?	Say kée-ta ell la ca-sáh-ca?
Take off your coat,	† Quitese Vd. la ca-saca.	Kée-tay-say oos-táid la ca-sáh-ca.
Take those plates away,	Quite Vd. esos platos?	Kée-tay oos-táid ái-sos pláh-tos.
Do you take off your gloves?	† ¿Se quitan Vds. los guantes?	Say kée-tan oos-táidais los gwán-tais?
We take off our gloves,	Nos quitamos los guantes.	Nos kee-táh-mos los gwán-tais?
We take them off,	Nos los quitamos.	Nos los kee-táh-mos.
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<i>To correct,</i>	<i>Corregir.*</i>	<i>Cor-rai-héer.</i>
Does your father correct your exercises?	¿Corrije su padre de Vd. sus ejercicios?	Cor-rée-hay soo páh-dray day oos-táid soos eh-hair-thée-thee-os?
He corrects them.	Él los corrije.	Éll los cor-rée-hay.
<hr/>		
<i>To speak Spanish,</i>	<i>Hablar el español.</i>	<i>Ah-blár ell ais-pan-yól.</i>
<i>To speak English,</i>	<i>Hablar el inglés.</i>	<i>Ah-blár ell een-gláis.</i>
Do you speak Spanish?	¿Habla Vd el español?	Ah-bla oos-táid ell ais-pan-yól?
No, Sir, I speak French,	No, Señor, hablo el frances.	No, Sain-yór, áh-blo ell fran-tháis.
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<i>To take, to drink,</i>	<i>Tomar. Beber.</i>	<i>To-már. Bai-báir.</i>
<i>To take (or drink) coffee,</i>	<i>Tomar (or beber) café.</i>	<i>To-már (or bai-báir) cah-fáy.</i>
<i>To take, to drink tea,</i>	<i>Tomar (or beber) té.</i>	<i>To-már (or bai-báir) tay.</i>
Will you take tea?	¿Quiere Vd. tomar té?	Kee-ái-ray oos-táid to-már táy?
I will take some,	Tomaré un poco.	To-ma-ráy oon póco.
Do you drink tea every day?	¿Toma Vd. té todos los días?	Tóma oos-táid táy tó-dos los dée-as?
I drink it every day,	Lo tomo todos los días.	Lo tómó tó-dos los dée-as.
My father drinks coffee,	Mi padre toma café?	Mee páh-dray tómá cah-fáy.
He drinks coffee every morning,	El toma café todas las mañanas.	Éll tómá cah-fáy todas las man-yá-nas.

EXERCISE No. 98.

Do you go for any thing?—I do go for something.—What do you go for?—I go for some cider.—Does your father send for any thing?—He sends for some wine.—Does your servant go for some bread?—He goes for some.—For whom does your neighbor send?—He sends for the physician.—Does your servant take off his coat in order to make the fire?—He does take it off in order to make it.—Do you take off your gloves in order to give me some money?—I do take them off in order to give you some.—Do you learn French?—I do learn it.—Who learns English?—The Frenchman learns it.—Does your brother learn German?—He does learn it.—Do we learn Italian?—You do learn it.—What do the English learn?—They learn French and German.—Do you speak Spanish?—No, Sir, I speak Italian.—Who speaks Polish?—My brother speaks Polish.—Do our neighbors speak Russian?—They do not speak Russian, but Arabic.—Do you speak Arabic?—No, I speak Greek and Latin.—What knife have you?—I have an English knife.—What money have you? is it Italian or Spanish money?—It is Russian money.—Have you an Italian hat?—No, I have a Spanish hat.—Are you an Englishman?—No, I am a Frenchman.—Are you a Greek?—No, I am a Spaniard.

EXERCISE No. 99.

Are (*son*) these men Germans?—No, they are Russians.—Do the Russians speak Polish?—They do not speak Polish, but Latin, Greek, and Arabic.—Is your brother a merchant?—No, he is a smith.—Are these men merchants?—No, they are carpenters.—Are (*es*) you a cook?—No, I am a baker.—Are (*somos*) we tailors?—No, we are shoemakers.—Art (*eres*) thou a fool?—I am (*soy*) not a fool.—What is (*es*) that man?—He is a physician.—Do you wish me any thing?—I wish you a good morning.—What does the young man wish me?—He wishes you a good evening.—Do your children come to me in order to wish me a good evening?—They come to you in order to wish you a good morning.—Has the German black eyes?—No, he has blue eyes.—Has this man large feet?—He has little feet (*piés pequeños*) and a large nose (*nariz grande*).—Have you time to read my book?—I have no time to read it, but I have a great desire (*un gran deseo*) to study Spanish.—What dost thou do instead of playing?—I study instead of playing.—Dost thou learn instead of writing?—I write instead of learning.—What does the son of our friend do?—He goes into the garden instead of doing his exercises.—Do the children of our neighbors read?—They write instead of reading.—What does our cook do?—He makes the fire instead of going to the market.—Does your father sell his ox?—He sells his horse instead of selling his ox.



## EXERCISE No. 100.

Does the son of the painter study English?—He studies Greek instead of studying English.—Does the butcher kill oxen?—He kills sheep instead of killing oxen.—Do you listen to me?—I do listen to you.—Does your brother listen to me?—He speaks instead of listening to you.—Do you listen to what I am telling you?—I do listen to what you are telling me.—Dost thou listen to what thy brother tells thee?—I do listen to it.—Do the children of the physician listen to what we tell them?—They do not listen to it.—Do you go to the theatre?—I am going to the warehouse instead of going to the theatre.—Are you willing to read my book?—I am willing to read it, but not now; I have sore eyes.—Does your father correct my exercises or those of my brother?—He corrects neither yours nor those of your brother.—Which exercises does he correct?—He corrects mine.—Do you take off your hat in order to speak to my father?—I do not take it off in order to speak to him.—Do you take off your shoes?—I do not take them off.—Who takes off his hat?—My friend takes it off.—Does he take off his gloves?—He does not take them off.—What do these boys take off?—They take off their boots and their clothes.—Who takes away the glasses?—Your servant takes them away.—What do your children take away?—They take away the books and my notes.—What do you take away?—I take away nothing.—Do we take away any thing?—We take away our father's penknife and our brother's trunk.—Do you give me English or German cloth?—I give you neither English nor German cloth; I give you French cloth.—Do you read Spanish?—I do not read Spanish but German.—What book is your brother reading?—He is reading a French book.—Do you drink tea or coffee in the morning?—I drink tea.—Do you drink tea every morning?—I drink some every morning.—What do you drink?—I drink coffee.—What does your brother drink?—He drinks tea.—Does he drink it every morning?—He drinks it every morning.—Do your children drink tea?—They drink coffee instead of drinking tea.—What do we drink?—We drink coffee.

THIRTIETH LESSON.—*Lección trigesima.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To wet, to moisten,	<i>Mojar, humedecer.</i>	<i>Mo-hár, Oo-mai-dai-tháir.</i>
To show,	{ <i>Mostrar,* Enseñar,</i> <i>Hacer ver.</i>	<i>Mos-trár, Ain-sain-yár,</i> <i>Ah-tháir vair.</i>
I show,	<i>Muestro or enseño.</i>	<i>Moo-áis-tro or ain-sáinyo.</i>
Thou showest,	<i>Tú muestras or enseñas.</i>	<i>Tú moo-áis-tras or ain-sáin-yas.</i>
He shows,	<i>El muestra or enseña.</i>	<i>Ell moo-áis-tra or ain-sáin-ya.</i>

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>To show some one,</i>	<i>{ Mostrar } á alguno.</i>	<i>Mos-trár } ah</i>
	<i>{ Enseñar }</i>	<i>Ain-sain-yár } al-góo-no.</i>
Do you show me your musket?	¿Me muestra (or enseña V. su fusil?	May moo-áis-tra (or ain-sáin-ya) oostáid soo foo-séel?
I do show it to you,	Se lo muestro (or enseño) á Vd.	Say lo moo-áis-tro (or ain-sáin-yo) ah oostáid.
What do you show the man?	¿Qué muestra Vd. al hombre?	Káy moo-áis-tra oostáid al óm-bray?
I show him my fine clothes,	Le muestro mis hermosos vestidos.	Lay mooáis-tro mees air-mósos vais-téedos.
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The tobacco,	El tabaco.	Ell tah-báh-co.
A segar,	Un tabaco.	Oon tah-báh-co.
Snuff,	<i>{ Polvo de tabaco.</i>	<i>Pól-vo day tah-báh-co.</i>
	<i>{ Rapé.</i>	<i>Rah-páy.</i>
<hr/>		
<i>To smoke,</i>	<i>Fumar.</i>	<i>Foo-már.</i>
The gardener,	El jardinero.	Ell har-dee-nái-ro.
The valet,	El criado de mano.	Ell cree-áh-do day má-no.
The concert,	El concierto.	Ell con-thee-áir-to.
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<i>To intend,</i>	<i>Pensar,* intentar.</i>	<i>Pain-sár, In-ten-tár.</i>
The ball,	El baile.	Ell báh-ee-lay.
Do you intend to go to the ball this evening?	¿Piensa Vd. ir al baile esta noche?	Pee-áin-sa oos-táid eer al báh-eelay áista nó-chay?
I intend to go,	Pienso ir.	Pee-áin-so eer.
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<i>To know (to know things),</i>	<i>Saber,* (See 2d note, Lesson XXVI).</i>	<i>Sah-báir.</i>
<i>To swim,</i>	<i>Nadar.</i>	<i>Nah-dár.</i>
Do you know how to swim?	¿Sabe Vd. nadar?	Sáh-bay oos-táid nah-dár?

Obs.—*To know* is in English followed by *how* before the infinitive, whilst in Spanish the infinitive joined to the verb *saber* is not preceded by any particle, if *how* does not express the manner.

Do you know how to write?	¿Sabe Vd. escribir?	Sáh-bay oos-táid ais-cree-bээр?
I know how to write.	Sé escribir.	Say ais-cree-bээр.
Does he know how to read?	¿Sabe él leer?	Sáh-bay éll lai-áir

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>To extinguish, to put out,</i>	<i>Apagar,* Estinguir.*</i>	<i>Ah-pa-gár, Ais-teen-géir.</i>
Do you extinguish the fire?	¿Apaga Vd. el fuego?	Ah-pá-ga oos-táid ell fwái-go?
I do extinguish it,	Lo apago.	Lo ah-pá-go.
He extinguishes it,	Él lo apaga.	Éll lo ah-pá-ga.
Thou extinguishest it,	Tú lo apagas.	Too lo ah-pá-gas.
<hr/>		
<i>To light, to kindle,</i>	<i>Encender.*</i>	<i>Ain-thain-dáir.</i>
Do you light the candle?	¿Enciende Vd. la vela?	Ain-thee-áin-day oos-táid la vái-la?
I do light it,	La enciendo.	La ain-thee-áin-do.
<hr/>		
<i>Often.</i>	<i>A menudo, frecuente-mente.</i>	<i>Ah mai-nóo-do, frai-coo-ain-tay-máin-tay.</i>
Do you often go to the ball?	¿Va Vd. á menudo al baile?	Vah oostáid ah mai-nóo-do al báh-ee-lay?
As often as you,	Tan á menudo como Vd.	Tan ah-mai-nóo-do có-mo oos-táid.
As often as I,	Tan á menudo como yo.	Tan ah-mai-nóo-do có-mo yo.
As often as he,	Tan á menudo como él.	Tan ah mai-nóo-do có-mo éll.
As often as they,	Tan á menudo como ellos.	Tan ah mai-nóo-do có-mo éll-yos.
Do you often see my father?	¿Ve Vd. á menudo á mi padre?	Vay oos-táid ah mai-nóo-do ah mee páh-dray?
<i>Oftener.</i>	<i>Mas á menudo.</i>	<i>Mas ah mai-nóo-do.</i>
I see him oftener than you,	Le veo mas á menudo que Vd.	Lay vái-o mas ah mai-nóo-do kay oostáid.
<hr/>		
<i>Not so often,</i>	<i>No tan á menudo.</i>	<i>No tan ah mai-nóo-do.</i>
Not so often as you,	No tan á menudo como Vd.	No tan ah mai-nóo-do có-mo oos-táid.
Not so often as I,	No tan á menudo como yo.	No tan ah mai-nóo-do có-mo yo.
Not so often as they,	No tan á menudo como ellos.	No tan ah mai-nóodo có-mo éll-yos.
<hr/>		
The ribbon,	La cinta.	La théen-ta.
The candle, the light,	La vela, la luz,	La vái-la, la looth.
<hr/>		
<i>Into, in,</i>	<i>En.</i>	<i>Ain.</i>
<i>Into (meaning to),</i>	<i>A.</i>	<i>Ah.</i>
To go into the garden,	Ir al jardin.	Eer al har-déen.

## REMARKS UPON THE ARTICLE.

*The article used in Spanish and not in English.*

1st. Before collective nouns when employed to designate the whole collection of individuals comprehended in them :

<i>El</i>	{ hombre labrador perro	{ debe su existencia al Creador.	Men (or man) Laborers Dogs	{ owe their existence to the Creator.
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2d. Before nouns denoting abstract qualities, when employed in a general sense :

<i>La</i>	{ bondad virtud opinion	{ debe respetarse.	Goodness Virtue	{ must be respected.
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3d. Before adjectives denoting the dignity or profession of a person, when followed by his name :

El Jeneral Washington,	General Washington.
El Coronel N.,	Colonel N.

Except before *Don* and *Doña*, when they are not preceded by another qualifying adjective :

Don Juan,	El Señor Don Juan.
Doña Juana,	La Señora Doña Juana.

*Article used in English and not in Spanish :*

1st. Before the ordinal numbers, when the noun they modify is expressed ; as,

Capítulo primero,	Chapter the first,
Carlos Segundo,	Charles the Second.

2d. Before a noun used in opposition to another ; as,

Madrid, capital de España,	Madrid, the capital of Spain.
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## EXERCISE No. 101.

What does your father want?—He wants some tobacco.—Will you go for some?—I will go for some.—What tobacco does he want?—He wants some snuff.—Do you want tobacco (for smoking)?—I do not want any; I do not smoke.—Do you show me any thing?—I show you gold ribbons.—Does your father show his musket to my brother?—He does show it to him.—Does he show him his beautiful birds?—He does show them to him.—Does the Frenchman smoke?—He does not smoke.—Do you go to the ball?—I go to the theatre instead of going to the ball.—Does the gardener go into the garden?—He goes to the market instead of going into the garden.—Do you send your valet to the tailor?—I send him to the shoemaker instead

of sending him to the tailor.—Does your brother intend to go to the ball this evening?—He does not intend to go to the ball, but to the concert.—When do you intend to go to the concert?—I intend to go this evening.—At what o'clock?—At a quarter past ten.—Do you go for my son?—I do go for him.—Where is he?—He is in the counting-house.—Do you find the man whom you are looking for?—I do find him.—Do your sons find the friends whom they are looking for?—They do not find them.

## EXERCISE No. 102.

Do your friends intend to go to the theatre?—They do intend to go.—When do they intend to go?—They intend to go to-morrow.—At what o'clock?—At half-past seven.—What does the merchant wish to sell you?—He wishes to sell me some pocket-books (*carteras*).—Do you intend to buy some?—I will not buy any.—Dost thou know any thing?—I do not know any thing.—What does your little brother know?—He knows how to write and to read.—Does he know French?—He does not know it.—Do you know German?—I do know it.—Do your brothers know Spanish?—They do not know it, but they intend to study it.—Do you know English?—I do not know it, but I intend to learn it.—Do my children know how to read Italian?—They know how to read, but not how to speak.—Do you know how to swim?—I do not know how to swim, but how to play.—Does your son know how to make coats?—He does not know how to make any, he is no tailor.—Is he a merchant?—He is not (*no lo es*).—What is he?—He is a physician.—Do you intend to study Arabic?—I do intend to study Arabic and Latin.—Does the Frenchman know Russian?—He does not know it, but he intends learning it.—Whither are you going?—I am going into the garden in order to speak to my gardener.—Does he listen to you?—He does listen to me.

## EXERCISE No. 103.

Do you wish to drink some cider?—I wish to drink some wine; have you any?—I have none, but I will send for some.—When will you send for some?—Now.—Do you know how to make tea?—I know how to make some.—Where is your father going?—He goes nowhere, he remains at home.—Do you know how to write a note?—I know how to write one.—Can you write exercises?—I can write some.—Dost thou conduct any body?—I conduct somebody.—Whom do you conduct?—I conduct my son.—Where do you conduct him?—I conduct him to my friends to (*para*) wish them a good morning.—Does your servant conduct your child?—He conducts him.—Whither does he conduct it?—He conducts it into the garden.—Do we conduct any one?—We conduct our children.—Whither are our friends conducting their sons?—They are conducting them home.

## EXERCISE No. 104.

Do you extinguish the fire?—I do not extinguish it.—Does your servant light the fire?—He does light it.—Where does he light it?—He lights it in your warehouse.—Do you often go to the Spaniard?—I go often to him.—Do you go oftener to him than I?—I go oftener to him than you.—Do the Spaniards often come to you?—They do often come to me.—Do your children go oftener to the ball than we?—They do go oftener than you.—Do we go out as often as our neighbors?—We do go out oftener than they.—Does your servant go to the market as often as my cook?—He goes as often as he.—Do you see my father as often as I?—I do not see him as often as you.—When do you see him?—I see him every morning at a quarter to five.

THIRTY-FIRST LESSON.—*Leccion trigesima-prima.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Are you acquainted with that man?	¿Conoce Vd. á aquel hombre?	Co-nó-thay oos-táid ah ah-káil óm-bray?
I am not acquainted with him,	No le conozco.	No lay co-nóth-co.
Is your brother acquainted with him?	¿Le conoce su hermano de Vd.?	Lay conó-thay soo air-máhno day oos-táid?
He is acquainted with him,	Él le conoce.	Ell lay co-nó-thay.
Do you drink cider?	¿Bebe Vd. sidra?	Bái-bay oos-táid sée-dra?
I do drink cider, but my friend drinks wine,	Bebo sidra, pero mi amigo bebe vino.	Bái-bo see-dra, páiro mee ah-méego bái-bay vée-no.
Do you receive a note?	¿Recibe Vd. un billete?	Rai-thée-bay oos-táid oon bill-yái-tay?
I do receive one,	Recibo uno.	Rai-thée-bo óono.
What do we receive?	¿Qué recibimos nosotros?	Káy rai-thee-béemos no-só-tros?
What do our children receive?	¿Qué reciben nuestros niños?	Káy rai-thée-bain noo-áis-tros néen-yos?
They receive some books,	Ellos reciben libros.	Ell-yos rai-thée-bain léebros.

*Before (beforehand),* *Antes (takes de before the infinitive).* *An-tais.*

*Before (in presence of),* *Delante de.*

*Dri-lán-tay day*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Do you speak before you listen?	¡Habla Vd. antes de escuchar?	Áh-bla oos-táid án-tais day ais-coo-chár?
Do you smoke before (in presence of) ladies?	¡Fuma Vd. delante de las Señoras?	Fóo-ma oos-táid dai-lán-lán-tay day las sain-yó-ras?
Does he go to the market before he breakfasts?	¡Va él al mercado antes de almorzar?	Vah éll al mair-cáh-do án-tais day al-mor-thár?
<i>To breakfast,</i>	<i>Almorzar*</i> (or <i>desayu-</i> <i>Al-mor-thár</i> (or <i>daisa-</i> <i>yoo-nár-say</i> ),	
I breakfast, you breakfast, he breakfasts, We breakfast, you breakfast, they breakfast,	Yo almuerzo, Vd. almuerza, él almuerza, Nosotros almorzos, Vds. almuerzan, ellos almuerzan.	Yo al-moo-air-tho, oos-táid al-moo-áir-tha, éll almoo-áir-tha, Nosó-tros almor-thá-mos, oos-táidais al-moo-áir-than, éll-yos al-moo-áir-than.
The breakfast,	El almuerzo (or el desayuno).	Ell almoo-áir-tho (or ell dais ayóo-no.
He does go before he breakfasts,	El va antes de almorzar.	Éll vah ántais day al-mor-thár.
Do you take off your stockings before you take off your shoes?	¡Se quita Vd. las medias antes de quitarse los zapatos?	Say kée-tà oos-táid las mái-dee-as án-tais day kee-tár-say los tha-pátos?
<i>To finish,</i>	<i>Acabar, Concluir.</i>	<i>Ah-cah-bár. Con-cloo-éer.</i>
I finish,	Yo acabo or concluyo.	Yo ah-cáh-bo or con-clóo-yo.
We finish,	Nosotros acabamos or concluimos,	Nosó-tros ah-cah-báh-mos or concloo-ée-mos.
You finish (sing. and plur.)	Vd. acaba or concluye, Vds. acaban or concluyen.	Oostáid ah-cáh-ba or con-clóo-yay. Oostáidais ah-cáh-ban or con-clóo-yain.
He finishes,	El acaba or concluye.	Éll ah-cáh-ba or con-cloo-yay.
They finish,	Ellos acaban or concluyen.	Éll-yos ah-cáh-ban or con-clóo-yain.
Thou finishest,	Tú acabas or concluyes.	Too ah-cáh-bas or con-clóo-yais.
<i>To depart, to set out, to sail,</i>	<i>Partir, salir.*</i>	<i>Par-téer, sah-leer.</i>
When do you intend to depart?	¡Cuándo piensa Vd. partir?*(1)	Kwándo pee-áin-sa oos-táid par-téer?

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I intend to depart to-morrow,	Pienso partir mañana.	Pee-áin-so par-téer man-yáh-na.
I depart, thou departest, he departs,	Yo parto or salgo, tú partes or sales, él parte or sale.	Yo pár-to or sál-go, too pártais or sáh-lais, éll pár-tay or sáh-iy.
<i>To begin, to commence,</i>	<i>Empezar,* comenzar,* principiar.</i>	<i>Aim-pai-thár, Co-main-thár, preen-thee-pee-ár.</i>
Do you begin to speak Spanish?	¿Empieza Vd. á hablar el Español?	Aim-pee-ái-tha oos-táid ah ah-blár ell ais-panyól?
Yes, Sir, I begin to speak it a little,	Sí, Señor, empiezo á hablarlo un poco.	See, Sain-yór, aimpee-ái-tho ah ah-blár-lo oon pó-co.
<i>Well (adv.)</i>	<i>Bien.</i>	<i>Bee-áin.</i>
<i>Badly (adv.)</i>	<i>Mal. Malamente.</i>	<i>Mal. Mah-la-máin-tay.</i>
Do I speak well?	¿Hablo bien?	Áh-blo bee-áin?
Yes, Sir, you commence to speak well,	Sí, Señor, V. empieza á hablar bien.	See, Sain-yór, oos-táid aim-pee-ái-tha ah ah-blár bee-áin.
The broom,	La escoba.	La ais-cóh-ba.
The honey,	La miel.	La mee-áil.
The pistol,	La pistola.	La pis-tóh-la.

 Many English words differ from the Spanish in termination only, as :

<i>In English.</i>	<i>In Spanish.</i>
Terminations in <i>tion</i>	change into <i>cion.</i>
as consideration	consideracion.
“ “ <i>ly</i>	“ “ <i>mente.</i>
as particularly	particularmente.
“ “ <i>ble</i>	“ “ <i>ble.</i>
as practicable	practicable.
“ “ <i>ty</i>	“ “ <i>dad.</i>
as utility	utilidad.
“ “ <i>phy</i>	“ “ <i>fia.</i>
as geography	geografia.
“ “ <i>my</i>	“ “ <i>mia.</i>
as academy	academia.
“ “ <i>ny</i>	“ “ <i>nia.</i>
as colony	colonia.
“ “ <i>ious</i>	“ “ <i>ioso.</i>
as precious	precioso.



Terminations in	ry	change into	rio or ria.
	as literary		literaria.
	library		librería.
“ “	ce or cy	“ “	cia.
	as elegance		elegancia.
	constancy		constancia.

**NOTE.**—When the adjective has two terminations, then *amente* is added to the positive, dropping the last vowel to make an adverb, as :

*antiguo.*

*antiguamente.*

And when, in English two or more adverbs in *ly*, follow each other in Spanish *mente*, is expressed only after the last one, as :

*real y verdaderamente.*

really and truly.

(1). *Partir*, if the journey is by land ; *Salir*, if either by land or by water.

### EXERCISE No. 105.

Do I read well ?—You do read well.—Do I speak well ?—You do not speak well. —Does my brother speak French well ?—He speaks it well. —Does he speak German well ?—He speaks it badly.—Do we speak well ?—You speak badly.—Do I drink too much ?—You do not drink enough —Am I able to make hats ?—You are not able to make any, you are no hatter.—Am I able to write a note ?—You are able to write it —Am I doing my exercise well ?—You are doing it well.—What am I doing ?—You are doing exercises.—What is my brother doing ?—He is doing nothing.—What do I say ?—You say nothing —Do I begin to speak ?—You do begin to speak —Do I begin to speak well ?—You do not begin to speak well, but to read well.—Where am I going ?—You are going to your friend.—Is he at home ?—Do I know it ?—Am I able to speak as often as the son of our neighbor ?—He is able to speak oftener than you.—Can I work as much as he ?—You cannot work as much as he.—Do I read as often as you ?—You do not read as often as I, but you speak oftener than I.—Do I speak as well as (*tan bien como*) you ?—You do not speak so well as (*tan bien como*) I.—Do I go (*voy yo*) to you, or do you come (*viene Vd.*) to me ?—You come to me, and I go (*voy*) to you —When do you come to me ?—Every morning at half-past six.—Do you know the Russian whom I know ?—I do not know the one (*al que*) you know, but I know another.

### EXERCISE No. 106.

Do you drink as much cider as wine ?—I drink less cider than wine.—Does the Pole drink as much as the Russian ?—He drinks just as much.—Do the Germans drink as much as the Poles ?—The latter drink more than the former.—Dost thou give any thing ?—I

do give something.—What dost thou give?—I give some money.—Does your friend receive books?—He does receive some.—What do we sell?—We sell some cider.—Do the Mexicans smoke?—They do smoke.—From whom (*de quién*) do the Spaniards receive money?—They receive some from the English.—Have you as many friends as enemies?—I have less of the latter than of the former.—From whom do your children receive books?—They receive some from me (*de mí*), and from their friends.—Do our tailors make as many vests as coats?—They make less of the latter than of the former.

## EXERCISE No. 107.

When does the stranger intend to depart?—He intends to depart to-day.—At what o'clock?—At half-past one.—Do you intend to depart this evening?—I intend to depart to-morrow.—Does the Frenchman depart to-day?—He departs now.—Where is he going to?—He is going to his friends.—Is he going to the English?—He is going to them.—Dost thou set out to-morrow?—I set out this evening.—When do you intend to write to your friends?—I intend to write to them to-day.—Do your friends answer you?—They do answer me.—Does your father answer your note?—He answers it. Do you answer my brother's notes?—I do answer them.—Does your brother begin to learn Spanish?—He begins to learn it.—Can you speak French?—I can speak it a little.—Do our friends begin to speak German?—They do begin to speak it.—Are they able to write it?—They are able to write it.—Does the merchant begin to sell?—He does begin.—Do you speak before you listen?—I listen before I speak.—Does your brother listen to you before he speaks?—He speaks before he listens to me.—Do our children read before they write?—They write before they read.

## EXERCISE No. 108.

Does your servant sweep the warehouse before he goes to the market?—He goes to the market before he sweeps the warehouse.—Dost thou drink before thou goest out?—I drink before I go out.—Do you intend to go out before you breakfast?—I intend to breakfast before I go out.—Does your son take off his shoes before he takes off his coat?—He neither takes off his shoes nor his coat.—Do I take off my gloves before I take off my hat?—You take off your hat before you take off your gloves.—Can I take off my boots before I take off my gloves?—You cannot take off your boots before you take off your gloves.—At what o'clock do you breakfast?—I breakfast at half-past eight.—At what o'clock does the American breakfast?—He breakfasts every day at nine o'clock.—At what o'clock do your children breakfast?—They breakfast at seven o'clock.—Do you go to my father before you breakfast?—I go to him before I breakfast.

THIRTY-SECOND LESSON.—*Leccion trigesima segunda.*

## COMPARISON OF ADJECTIVES AND ADVERBS.

We have seen (Lesson XIX. and XX.) that the comparative of equality is formed by *tanto*, or *tan como*, *otro tanto*; the comparative of superiority by *mas*; and that of inferiority by *ménos*. As for the superlative, it is formed by changing the last vowel of the adjective, into *ísimo*, *ísima*, and into *ísimamente* for adverbs. Ex.:

	<i>Pos.</i>	<i>Com.</i>	<i>Sup.</i>
Great, greater, greatest,		Grande, mayor, grandísimo.	
Illustrious, more illustrious, most illustrious,	Ilustre,	mas ilustre,	ilustrísimo.
Poor, poorer, poorest,	Pobre,	mas pobre,	pobrísim.
Pretty, prettier, prettiest,	Lindo,	mas lindo,	lindísimo.
Old, older, oldest,	Viejo,	mas viejo,	viejísimo.
Excellent, more excellent, most excellent,	Escelente,	mas excelente,	escelentísimo.

(See note 1 at the end of this lesson.)

Obs. A.—The relative superlative, i. e., when the article *the* is placed before *most*, *least*, or the termination *est*, it is expressed by *el mas*, *el ménos*, and *la mas*, *la ménos*, for the adjectives; *lo mas*, *lo ménos*, for adverbs. Ex.:

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>The most excellent,</i>	<i>El mas excelente.</i>	Ell mas ais-thai-láin-tay.
<i>The least illustrious,</i>	<i>El ménos ilustre.</i>	Ell mái-nos ee-lóos-tray.
<i>This child is pretty,</i>	<i>Este niño es bonito,</i>	Ais-tay néen-yo ais bo-
<i>that is prettier, and</i>	<i>aquel es mas bonito,</i>	née-to, ah-káil ais mas
<i>that one is the prettiest of all,</i>	<i>y ese es el mas bonito de todos.</i>	bo-née-to, e ái-say ais ell mas bo-née-to day todos.
<i>A very fine book,</i>	<i>Un libro hermosísimo.</i>	Oon lée-bro air-mo-sée-see-mo.
<i>Very fine books,</i>	<i>Libros hermosísimos.</i>	Léebros airmo-séeseemos.
<i>A very pretty knife,</i>	<i>Un cuchillo muy bonito.</i>	Oon coo-chéel-yo móo-ee bo-née-to.
<i>That man is extremely old,</i>	<i>Ese hombre es viejísimo.</i>	Ái-say óm-bray ais vee-ai-hée-see-mo.
<i>This bird is very handsome,</i>	<i>Este pájaro es lindísimo.</i>	Ais-tay pá-ha-ro ais leen dée-see-mo.

Obs. B.—*Muy* serves also to form the absolute superlative. Ex.:

Very handsome,	Muy lindo.	Móo-ee léen-do.
Very large or great,	Muy grande.	Móo-ee grán-day.

Obs. C.—The following adjectives and adverbs are irregular in the formation of their comparatives and superlatives.

## ADJECTIVES.

Good, better, very good, best,	Bueno, mejor, bonísimo, óptimo.
Bad, worse, very bad, worst,	Malo, peor, malísimo, pésimo.
Great, greater, very great, greatest,	Grande, mayor, grandísimo, mácsimo.
Small, smaller, very small, smallest,	Pequeño menor, pequeñísimo, mínimo.
High, higher, highest,	Alto, superior, supremo.
Low, lower, lowest,	Bajo, inferior, ínfimo.

## ADVERBS.

Well, better, the best,	Bien, mejor, lo mejor.
Bad, worse, the worst,	Mal, peor, lo peor.
Little, less, the least,	Poco, ménos, lo ménos.
Much, more, the most,	Mucho, mas, lo mas.

But the adjectives *best*, *worst*, and *greatest* are rendered by *mejor*, *peor*, and *mayor*, in like manner as *better*, *worse*, and *greater*, especially in similar phrases, as the following: My best friend, *mi mejor* (and not *óptimo*) *amigo*; my worst enemy, *mi peor* (and not *pésimo*) *enemigo*; my greatest crime, *mi mayor* (and not *mácsimo*) *crimen*.

English.	Spanish.	Pronunciation.
This hat is large, but that is larger,	Este sombrero es grande, pero aquel es mayor.	Áis-tay som-brái-ro ais gran-day, pái-ro ah-káil ais mah-yór.
Is your hat as large as mine?	¿Es su sombrero tan grande como el mio?	Ais soo som-brái-ro tan grán-day cómo ell mée-o?
It is larger than yours,	Es mayor que el de Vd.	Ais mah-yór kay ell day oos-táid.
Are our neighbor's servants as good as ours?	¿Son los criados de nuestro vecino tan buenos como los nuestros?	¿Son los cree-áh-dos day noo-áis-tro vai-thée-no tan boo-ái-nos có-mo los noo-áis-tros?
They are better than ours,	Son mejores que los nuestros.	Son mai-hó-res kay los noo-áis-tros.
They are not so good as ours,	No son tan buenos como los nuestros.	No son tan boo-ái-nos có-mo los noo-áis-tros.
He is the happiest man,	Él es el mas feliz de los hombres.	Éll ais ell mas fai-léeth day los óm-brais.

English.	Spanish.	Pronunciation.
<i>Whose?</i>	<i>¿De quién?</i>	<i>Day kee-áin?</i>
Whose hat is this?	¿De quién es este sombrero?	Day kee-áin ais áis-tay som-brái-ro?
Mine,	<i>Mio.</i> (2)	Mée-o,
<hr/>		
<i>• It is,</i>	<i>Es, está.</i>	<i>Ais, ais-táh.</i>
It is my father's or that of my father,	Es de mi padre.	Ais day mee páh-dray.
Who has the finest hat?	¿Quién tiene el sombrero mas fino?	Kee-áin tee-ái-nay ell som-brái-ro mas fée-no?
My father has the finest,	Mi padre tiene el mas fino.	Mee páh-dray tee-ái-nay ell mas fée-no.
Which vest is the handsomest, yours or mine?	¿Cuál chaleco es el mas lindo, el de Vd. ó el mio?	Kwál cha-lái-co ais ell mas léen-do, ell day oos-taid ó ell mée-o?
Mine.	El mio.	Ell mée-o.

NOTA 1.—Adjectives ending in *ble* change *ble* into *bilísimo*. Ex.:

Amiable, very amiable, Amable, amabilísimo.

Some adjectives before taking *ísimo*, undergo in their orthography the changes exhibited in the following examples:

Happy, very happy, Feliz, felicísimo.  
 Long, very long, Largo, larguísimo.  
 Rich, very rich, Rico, riquísimo.

Those ending in *iente* drop the *i* before taking *ísimo*.

Courageous, very courageous, Valiente, valentísimo.

The following are also irregular:

Good, very good,	Bueno, bonísimo.
New, very new,	Nuevo, novísimo.
Strong, very strong,	Fuerte, fortísimo.
Certain, very certain,	Cierto, certísimo.
Wise, very wise,	Sabio, sapientísimo.
Sacred, very sacred,	Sacro, sacratísimo.
Faithful, very faithful,	Fiel, fidelísimo.
Honest, very honest,	Íntegro, intejerrimo.
Healthy, very healthy,	Salubre, salubérrimo.
Celebrated, very celebrated,	Célebre, celebérrimo.

(2) The pronouns *mio*, *suyo*, *nuestro*, etc., answer to a question without the article when the question defines the possessor, as in the present instance or any other similar. Ex.: *¿De quién es este caballo?* *Mio.*—Whose horse is this? Mine.—*De quién* (whose) declares already that the horse belongs to some one, and the answer (*mio*) mine, ascer-

tains the person to whom it belongs. But should the question be, "What horse is this?" then we do not say that it belongs to any one, therefore the answer must be definite to ascertain the possessor or owner of it, through the medium of an article, so we must say, *el mio*, (the one, mine, or, it belongs to me, it is mine).

## EXERCISE No. 109.

Whose book is this?—It is mine.—Whose hat is that?—It is my father's.—Are you taller (*mas alto*) than I?—I am taller than you.—Is your brother as tall as you?—He is as tall as I.—Is thy hat as bad as that of my father?—It is better, but not so black as his.—Are the clothes of the Italians as fine as those of the Irish?—They are finer, but not so good.—Who have the finest gloves?—The French have them.—Who has the finest horses?—Mine are fine, yours are finer than mine; but those of our friends are the finest of all.—Is your horse as good as mine?—It is good, but yours is better, and that of the Englishman is the best (*mejor*) of all the horses which we know (*conocemos*).—Have you pretty boots?—I have very pretty ones. but my brother has prettier than I.—From whom (*de quién*) does he receive them?—He receives them from his best friend.

## EXERCISE No. 110.

Is your wife as good as mine?—She is better.—Does your merchant sell good knives?—He sells the best knives that I know.—Do we read more books than the French?—We read more than they; but the English read more than we.—Hast thou a finer garden than that of our physician?—I have a finer one than he (*el suyo*).—Has the American a finer stick than thine?—He has a finer one.—Have we as fine children as our neighbors?—We have finer ones.—Is your coat as pretty as mine? (*la mia*, feminine).—It is not so pretty, but better than yours.—Do you depart to-day?—I do not depart to-day.—When does your father set out?—He sets out this evening at a quarter to nine.—Which of these two children is the better?—The one who studies is better than the one who plays.—Does your servant sweep as well as (*tan bien como*) mine?—He sweeps better than yours.—Does the Englishman read as many bad books as good ones?—He reads more good than bad ones.

## EXERCISE No. 111.

Do the merchants sell more sugar than coffee?—They sell more sugar than coffee.—Does your shoemaker make as many shoes as mine?—He makes more than yours.—Can you swim as well as my son?—I can swim better than he, but he can speak French better than I.—Does he read as well as you?—He reads better than I.—

Does the son of your neighbor go to the market?—No, he remains at home, he has sore feet.—Do you learn as well as the son of our gardener?—I learn better than he, but he studies better than I.—Which gun is the finest?—Yours is fine, but that of the captain is still finer, and ours is the finest of all.—Has any body finer children than you?—Nobody has finer ones.—Does your friend read as often as I?—He reads oftener than you.—Does my brother speak Spanish as often as you?—He speaks and reads it as often as I.—Do I write as much as you?—You write more than I.—Do our neighbor's children read German as often as we?—We do not read it as often as they.—Do we write as often as they?—They write oftener than we.—To whom do they write?—They write to their friends.—Do you read English books?—We read French books instead of reading English books.

THIRTY-THIRD LESSON.—*Leccion trijésima tercia.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>To believe,</i>	<i>Creer.</i>	<i>Crai-áir.</i>
<i>To put on,</i>	<i>Ponerse (or calzarse speaking of shoes),</i>	<i>Po-náir-say (or cal-thár-say).</i>
I put on my hat,	Me pongo el sombrero.	May pón-go ell som-bráiro.
He puts on his gloves,	Se pone los guantes.	Say pó-nay los gwán-tais.
Do you put on your shoes?	¿Se calzan Vds. los zapatos?	Say cal-thán oos-tái-dais los tha-páh-tos?
We do put them on,	Nos los calzamos.	Nos los cal-tháh-mos.
What do your brothers put on?	¿Que se ponen sus hermanos de Vd.?	Káy say pó-nain soos air-máh-nos day oos-táid?
They put on their clothes,	Se ponen los vestidos.	Say pó-nain los vais-téed-dos.
Whither do you carry me?	¿Adónde me conduce Vd.?	Ah-dón-day may condoo-thay oos-táid?
I conduct you to my father,	Conduzco á Vd. á casa de mi padre.	Con-dóoth-co ah oos-táid ah cáh-sa day mee páh-dray.
Do you go out?	¿Sale Vd.?	Sáh-lay oos-táid?
I do go out,	Salgo.	Sál-go.
Do we go out?	¿Salimos nosotros?	Sa-lee-mos no-só-tros?
We do go out,	Salimos.	Sa-lée-mos.
When does your father go out?	¿Cuándo sale su padre de Vd.?	Kwán-do sah-lay soo páh-dray day oos-táid?

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>Early,</i> As early as you,	<i>Temprano.</i> Tan temprano como Vd.	<i>Taim-práh-no.</i> Tan taim-práh-no có-mo oos-táid.
He goes out as early as you,	El sale tan temprano como Vd.	Éll sáh-lay tan taimpráh-no có-mo oos-táid.
<i>Late,</i> <i>Too,</i> Too late, Too soon, too early,	<i>Tarde.</i> <i>Demasiado.</i> Demasiado tarde. Demasiado temprano.	<i>Tár-day.</i> <i>Dai-mah-see-áh-do.</i> Dai-mahsee-áhdo tár-day. Dai-mah-see-áh-do taimpráh-no.
Too large, too great,	Demasiado grande.	Dai-mah-see-áh-do grán-day.
Too little, too small,	Demasiado pequeño (or chico).	Dai-mah-see-áh-do pai-káin-yo (or chée-co).
<i>Too much,</i> Do you speak too much? I do not speak enough,	<i>Demasiado (or demasiadamente).</i> ¿Habla Vd. demasiado? No hablo bastante.	<i>Dai-mah-see-áh-do (or dai-mah-see-ah-da-máintay).</i> Áh-bla oos-táid dai-mah-see-áh-do? No áh-blo bas-tán-tay.
<i>Later than you,</i> I go out later than you, Do you go to the theatre as early as I? I go earlier than you,	<i>Mas tarde que Vd.</i> Salgo mas tarde que Vd. Va Vd. al teatro tan temprano como yo? Voy mas temprano que Vd.	<i>Mas tár-day kay oostáid.</i> Sál-go mas tár-day kay oos-táid. Vá oos-táid al tai-áh-tro tan taim-práhno cómo yo? Voy mas taim-práh-no kay oos-táid.
<i>Sooner,</i> <i>Earlier,</i> Does your father go earlier than I? He goes too early,	<i>Mas presto, (mas pronto).</i> <i>Mas temprano.</i> ¿Va su padre de mas temprano que yo? El va demasiado temprano.	<i>Mas práis-to (mas pronto).</i> <i>Mas taim-práh-no.</i> Vá soo páh-dray day oos-táid mas taimpráh-no kay yo? Éll vá dai-mah-see-áh-do taim-práh-no.
<i>Already,</i> Do you speak already? <i>Not—yet,</i> I do not speak yet,	<i>Ya.</i> ¿Habla Vd. ya? <i>No—todavía (or aun).</i> No hablo todavía.	<i>Yá.</i> Áh-bla oos-táid yá? <i>No—to-da-vée-ah (or ah-oon).</i> No áh-blo to-da-vée-ah.



<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Do you finish your note ?	¿Acaba Vd. su billete ?	Ah-cáh-ba oos-táid soo bil-yái-tay ?
I do not finish it yet.	No lo acabo aun.	No lo ah-cáh-bo ah-óon.
Do you breakfast already ?	¿Almuerza Vd. ya ?	Al-moo-áir-tha oos-táid yáh ?
Do come to see me ?	¿Viene Vd. á verme ?	Vee-ái-nay oos-táid ah váir-may ?

Obs. A.—Verbs of motion always require the preposition *á*, and verbs of rest the preposition *en*. Ex.:

I go to see my children,	Voy á ver á mis niños.	Vó-ee ah váir ah mées néen-yos.
I send for some wine,	Mando á buscar vino.	Mán-do ah boos-cár vée-
I am sending for the physician,	Mando á buscar al médico.	no. Mán-do ah boos-cár al
I am going to the theatre,	Voy al teatro.	mái-dee-co. Vó-ee al tai-áh-tro.
I stay in the garden (in the room),	Estoy en el jardín (en el cuarto).	Ais-tó-ee ain ell hardéen (ain ell kwár-to).

Obs. B.—But as we have seen in the foregoing lessons, the infinitive is in Spanish sometimes preceded by *de* (Lesson XXIV.), sometimes by *á* (Lessons XXIII., XXXI., and this), sometimes by *para*, (Lesson XXIII.), and sometimes by *que*, Lesson XXIV.). It is used without any of those prepositions before it, in every other case not specified as requiring any of them. Yet, the article *el* is placed before the infinitive when it is used substantively. Ex.:

To eat too much is dangerous,	<i>El</i> comer demasiado es peligroso.	Ell co-máir dai-mah-see-áh-do ais pai-lee-gró-so.
To speak too much is foolish,	<i>El</i> hablar demasiado es necedad.	Ell ah-blár dai-mah-see-áh-do ais nai-sai-dád.
To do good to those that have offended us is a commendable action,	<i>El</i> hacer bien á aquellos que nos han ofendido es una acción laudable.	Ell ah-tháir bee-áin ah ah-káil-yos kay nos an o-fain-dée-do ais óo-na ac-theeón la-co-dáhblay.

### EXERCISE No. 112.

Do you put on another coat in order to go to the play ?—I do put on another.—Do you put on your gloves before you put on your shoes ?—I put on my shoes before I put on my gloves.—Does your brother put on his hat instead of putting on his coat ?—He puts on his coat before he puts on his hat.—Do our children put on their boots in order to go to our friends ?—They put them on in order to go to them.—What do our sons put on ?—They put on their clothes

and their gloves.—Do you already speak Spanish?—I do not speak it yet, but I begin to learn.—Does your father go out already?—He does not yet go out.—At what o'clock does he go out?—He goes out at ten o'clock.—Does he breakfast before he goes out?—He breakfasts and writes his notes before he goes out.—Does he go out earlier than you?—I go out earlier than he.—Do you go to the play as often as often as I?—I go thither as often as you.—Do you begin to know that man?—I do begin to know him.—Do you breakfast early?—We do not breakfast late.—Does the Englishman go to the concert earlier than you?—He goes there later than I.—At what o'clock does he go?—He goes at half-past seven.

## EXERCISE No. 113.

Do you not go too early to the concert?—I go too late.—Do I write too much?—You do not write too much, but you speak too much.—Do I speak more than you?—You speak more than I and my brother.—Is my hat too large?—It is neither too large nor too small.—Do you speak Spanish oftener than English?—I speak English oftener than Spanish.—Do your friends buy much corn?—They buy but a little.—Have you bread enough?—I have only a little, but I have enough.—Is it late?—It is not late.—What o'clock is it?—It is one o'clock.—Is it too late to go to your father?—It is too late to go to him.—Do you conduct me to him?—I do conduct you to him.—Where is he?—He is in his counting-house.—Does the Mexican buy a horse?—He cannot buy any.—Is he poor (*pobre*)?—He is not poor, he is richer than you.—Is your brother as good as you?—He is better than I, but you are better than he and I.

## EXERCISE No. 114.

Do you know that man?—I do know him.—Is he tall?—He is the tallest of all the men that I know.—Is your horse worse than mine?—It is not so bad as yours.—Is mine worse than the Spaniard's?—It is worse, it is the worst horse that I know.—Do you give those men less bread than cheese?—I give them less of the latter than of the former.—Do you receive as much money as your neighbors?—I receive much more than they.—Who receives more money?—The French receive more.—Can your son already write?—He cannot write yet, but he begins to read a little.—Do you read as much as the Russians?—We read more than they, but the French read more.—Do the Americans write more than we?—They write less than we, but the Italians write still less.—Are they as rich as the Americans?—They are less rich than they.—Are your birds as fine as those of the Irish?—They are not so fine as theirs, but those of the Spaniards are the finest.—Do you sell your bird?—I do not sell it, I like it too much to sell it.

## ADDITIONS TO THE LESSONS.

## ADDITION TO THE SIXTEENTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Asiatic luxury,	Lujo Asiático.	Lóo-ho Ah-see-áh-tee-co.
Every other day,	† Cada dos días.	Cáh-da dos dée-as.
The advertisement,	El anuncio (or aviso).	Ell ah-nóonthee-o (or ah-vée-so).
An advice (counsel),	Un consejo.	Oon con-sái-ho.
To advise,	Aconsejar.	Ah-con-sai-hár.
The copy-book,	El cuaderno.	Ell kwa-dáir-no.

## EXERCISE No. 115.

This gentleman lives in (*vive con un*) Asiatic luxury.—How often is this advertisement published (*¿Con qué frecuencia se publica este anuncio?*)?—It is published every other day.—Every other Monday.—Every other Saturday.—Every other Friday.—Every other Thursday.—Every other Sunday.—Every other Wednesday.—Every other Tuesday.—Every other week.—Every other evening.—Every other night.—Have you received good advice from your friend?—No, Sir, he is not accustomed (*El no acostumbra*) to advise any one (*á nadie*).—I am sorry to trouble you for my copy-book.—It is not a trouble.

## ADDITION TO THE SEVENTEENTH LESSON.

What do you call this? *¿Cómo se llama esto?* *Có-mo say llá-ma áis-to?*

A quotation,	} Una cita.	Oo-na thée-ta.
An appointment,		
To pay a compliment,	Hacer un cumplimient.	Ah-tháir oon coom-plee-mee-áin-to.
To quote from him,	Citarle.	Thee-tár-lay.
The bell,	La campana.	La campáh-na.
The little bell,	La campanilla.	La cam-pa-néel-ya.
Rail-road.	Ferro-carrill (or camino de hierro).	Fáir-ro-car-réel (or cáh-mée-no day ee-áir-ro).

## EXERCISE No. 116.

Which is the greatest (*mayor*) compliment that can be paid (*puede hacerse*) to an author?—To quote from him.—What do you call wafer in Spanish?—It is called *oblea*—What do you call railroad in Spanish?—It is called *ferro-carrill* or *camino de hierro*.—Have you an appointment with that man?—Yes, I have an appointment with him to-night (*esta noche*).—Have you heard (*ha oído V*) the bell?—

What is that?—It is the little bell.—I am much obliged to you for your kindness (*por su bondad*).—Not at all.—You are welcome. (See note *b*, Addition to Lesson II.)—Are you ready?—I am not ready yet.—Excuse me a moment.—Certainly.

ADDITION TO THE EIGHTEENTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
A copy of a book or periodical.	Un ejemplar.	Oon ai-haim-plár.
As you please,	Como V. guste.	Cómo oos-táid góoa-tay.
A copy,	Una copia.	Oo-na có-pee-ah.
To copy,	Copiar.	Co-pee-ár.
To copy fairly,	† Poner en limpio.	Po-náir ain léem-pee-o.
The dictionary,	El diccionario.	Ell dic-thee-o-náh-rec-o.
The grammar,	• La gramática.	La gra-máh-tee-ca.
Will you have the goodness to, &c.?	¿Quiére Vd. tener la bondad de, &c.?	Kee-ái-ray oos-táid tai-náir la bon-dád day, &c.?

EXERCISE No. 117.

Will you have the goodness to copy fairly this letter?—With much pleasure.—Do you like to go to the concert, or to the opera?—As you please.—Have you a copy of my Dictionary?—I have not a copy of your Dictionary, but I have one of your Grammar.—Have you a copy of this letter?—I have one.—Will you have the goodness to tell me (*de decirme*) the names of the months of the year in Spanish?—Certainly, with much pleasure: January, February, March, April, May, June, July, August, September, October, November, December.—Now (*ahora*) be pleased to translate (*traducir*) into (*a*) Spanish the following dates (*las fechas siguientes*):—Jan. 1st, 1848. March 2d, 1836. June 3d, 1824. August 14th, 1785. July 4th, 1776. December 15th, 1555. September 6th, 1847. April 1820. October 1111. February 22d, 1732. November 1492. May 2d, 1808.

ADDITION TO THE NINETEENTH LESSON.

Never mind, no matter, it is of no consequence,	No importa. No le hace.	No le eem-pór-tah. No lay áh-thay.
Blotting paper,	Papel de secar,	Pah-páil day sai-cár.
Do you wish a receipt?	¿Quiére Vd. un recibo?	Kee-ái-ray oos-táid oon rai-thée-bo?
A promissory note,	Un pagaré.	Oon pah-ga-ráy.
An order	Una orden.	Oona ór-dain.
The key,	La llave, (fem).	La lle-áh-vay.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
The key (of a book),	La clave, (fem).	La cláh-vay.
The signature,	La firma.	La féer-ma.
To sign,	Firmar.	Feer-már.

## EXERCISE No. 118.

Will you have (*quíere V.*) a receipt?—As you please.—It is of no consequence.—Do you wish a promissory note?—If you please.—Will you sign this receipt?—Yes, and the order also (*tambien*) if you wish.—Have you seen my signature?—I have seen it once (*una vez*), twice (*dos vezes*).—Will you have the kindness to (*de*) pass me (*pasarme*) the blotting paper?—Do you want it?—Of course.—Have you the key of the door of my room (*cuarto*)?—I have not the key of your room, I have the key of your Grammar.—What date has the promissory note?—It has the date January 1st, or 2d.—What a beautiful signature.—Is this (*es este*) your name?—No, Sir, it is my brother's name.—Is his advertisement published?—No, Sir, he is not accustomed to publish advertisements.—Who lives in this house?—My friend; he lives in Asiatic luxury.

## ADDITION TO THE TWENTIETH LESSON.

We have before us,	Tenemos á la vista.	Tai-nái-mos ah la véés-ta.
A curious man,	Un hombre raro or singular.	Oon óm-bray ráh-ro or seen-goo-lár.
Is it not so?	¿No es así?	No ais ah-sée?
It is so,	Así es.	Ah-sée ais.
That is,	Eso es.	Ái-so ais.
Help yourself,	Sírvase Vd.	Séer-vah-say oos-táid.
I hope so,	Así lo espero.	Ah-sée lo ais-pái-ro

## EXERCISE No. 119.

We have before us your favor of the 2d. instant (*la apreciable de Vd. de 2 del corriente*).—Is not that a curious man?—So he appears to me (*Así me parece*).—Help yourself.—How beautiful she looks (*Qué hermosa parece*).—Is your friend an honest man?—No doubt he is (*Sin duda lo es*).—I wish him good success in his undertaking.—Has he written (*escrito*) his exercise well?—I hope so.—I suppose so.—I suppose not.—I am your humble servant, Sir.—I present to you my best respects, Miss.—Will you have the kindness to walk in (*pasar adelante*)?—Are you busy?—Not at this moment (*en este momento*).—What is the best news with you?—Nothing particular.

ADDITION TO THE TWENTY-FIRST LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
That is right,	† Bien hecho.	Bee-áin ái-cho.
That is wrong,	† Mal hecho.	Mal ái-cho.
What else ?	¿Qué mas ?	Káy mass ?
Nothing else,	Nada mas.	Náh-da mass.
He will repent it,	Él se arrepentirá.	Éll say ar-rai-pain-tee-rá.
The visiting card,	La tarjeta.	La tar-hái-ta.
The atlas,	El atlas ( <i>plur.</i> los atlas).	Ell át-las. Los át-las.
The map,	El mapa.	Ell máh-pa.
The veil,	El velo.	Ell vái-lo.
It is very strange,	Es muy extraño.	Ais móo-ee ais-trán-yo.
Strange !	† ¿Cosa rara !	Cósa ráh-ra !
Or else,	† O de lo contrario.	Oh day lo con-tráh-ree-o.

EXERCISE No. 120.

Will you have the goodness to write to my father ? or else he will be offended (*se ofenderá*).—I will do so with much pleasure.—It is very strange that he does not come (*venga*).—Strange !—He will repent it.—Have you received my visiting-card ?—Yes, Sir, and I have also received your atlas.—And what else ?—The veil, nothing more.—What do you call railroad in Spanish ?—How many copies of your atlas have you printed (*impreso*) ?—I have printed few atlases, but many maps.—That is right.—That is wrong.—Allow me to advise you in this matter (*Permítame V. aconsejarle sobre este asunto*).—Certainly, I will be much obliged to you (*Quedaré á V. muy agradecido, or Se lo agradeceré á Vd. mucho*).

ADDITION TO THE TWENTY-SECOND LESSON.

Have you gone through the book ?	¿Ha concluido V. el libro ?	Ah con-cloo-éedo oostáid ell lée-bro ?
I have,	Sí, Señor.	Sée, Sain-yór.
To pay attention,	† Poner atencion.	Po-náir ah-tain-thee-ón.
Early next week,	{ A principios de la semana próxima, (or que viene or entrante).	Ah preen-thée-pee-os day la sai-máh-na próks-ee-ma, (or kay vee-ái-nay or ain-trán-tay).
Early in April,	A principios de Abril.	Ah preen-théc-pee-os day Ah-bréel.
Chargé d'Affaires,	Encargado de negocios.	Ain-car-gáh-do day nai gó-thee-os
Business or affairs,	Negocios	Nai-gó-thee-os.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Matter or subject,	Asunto or materia.	Ah-sóonto or ma-tái-ree-a.
He will pay you when	Le pagará á V. en	Lay pah-ga-ráh ah oos-
two Sundays meet,	tres plazos, tarde,	táid ain tráis pláh-thos,
	mal, y nunca.	tár-day, mal, e nóon-ca.
Instalment,	Plazo.	Pláh-tho.

## EXERCISE No. 121.

Have you gone through the book?—I have (*Sí, Señor*).—In order to learn we must pay attention (*Para aprender es menester poner atencion*).—When shall I have the pleasure to see you again?—Early next week.—Has the *Chargé d'Affaires* arrived?—He has just arrived (*Acaba de llegar*).—Have you business with him?—Yes, on (*sobre*) an important subject.—That man never pays his debts (*Ese hombre nunca paga sus deudas*).—You are mistaken (*Vd. se equivoca*).—He always pays his debts when two Sundays meet.—It is a good instalment.

## ADDITION TO THE TWENTY-THIRD LESSON.

With open arms,	Con los brazos abier-	Con los bráh-thos ah-bee-
	tos.	áir-tos.
To-morrow week, or	De mañana en una	Day man-yáh-na ain óo-
eight days from to-	semana, ó de maña-	na sai-máh-na, ó day
morrow,	na en ocho dias.	man-yáh-na ain ó-cho
		dee-as.
It is no such thing,	No hay tal cosa.	No ah-ée tal có-sa.
An old bachelor,	Un solteron.	Oon sol-tai-rón.
An old maid,	Una solterona.	Oo-na sol-tai-róh-na.
Widow, widower,	Viuda, viudo.	Vee-óo-da, vee-óo-do.
Do you wish this?	¿Quiére V. esto?	Kee-ái-ray oos-táid áis-to?
No.	No.	No.
And this?	¿Y esto?	Y áis-to?
Neither that,	Tampoco.	T'am-póco.
As little, so little,	Tan poco.	Tan pó-co.
So well, or as well,	Tan bien.	Tan bee-áin.
Also,	Tambien.	Tam-bee-áin

## EXERCISE No. 122.

When will your brother arrive?—To-morrow week, or eight days from to-morrow.—I will receive him with open arms.—Is your friend a bachelor?—No, he is a widower.—Is that lady a widow? (without the article).—No, she is an old maid.—Excuse me, Sir, you are mis-

taken, it is no such thing.—Do you wish this?—No.—And this?—Neither that.—How much do you ask for this hat?—Three dollars.—So little.—Who writes so well?—It is my brother, but I can also write as well.—Have you gone through all the book?—Yes, Sir.—Indeed! and have you paid good attention (*ha puesto Vd. mucha atencion*)?—Yes, Sir, a great deal (*muchísima*).—That is right.—Where does the poor man sleep?—In the open air (*al raso*).—I am sorry to trouble you for a moment.—Not at all.—What day of the week is it?—To-day is Friday.—Who is there?—It is I (*yo soy*).—How are you (*¿cómo está Vd.*)?—I am rather indisposed.—I am very sorry.—When will the Chargé d’Affaires arrive?—Early next week, or perhaps before.—I shall be very glad to see him (*Me alegraré mucho de verle*).—Shall you go to-morrow?—Yes, at any rate (*á toda costa*).—And you?—I suppose so,—of course.—by all means.—How is your brother?—He is much better.—He is much worse.—What time is it?—It is half-past twelve.—And are you not ready yet?

ADDITION TO THE TWENTY-FOURTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
He has assisted me much,	Me ha ayudado mucho,	May ah ah-yoo-dáh-do móo-cho.
Look here,	Mire Vd.	Mée-ray oos-táid.
On the other hand,	Por otra parte.	Por ó-tra pâr-tay.
On the first story,	En el primer piso.	Ain ell pree-máir pée-so.
The second story,	El segundo pise.	Ell sai-góon-do pée-so.
Is the opera over?	¿Se ha concluido la ópera?	Say ah con-cloo-ee-do la ó-pai-rah?
The India rubber,	La goma elástica.	La gó-ma ai-lás-tee-ca.
The blotting paper,	El papel de secar.	Ell pah-páil day sai-cár.
The printing-office,	La imprenta.	La eem-práin-tah.
The printer,	El impresor.	Ell eem-prai-sór.
The press,	La prensa.	La práin-sah.
The copy (for printing),	El original.	Ell o-ree-hee-nál.
The proofs,	Las pruebas	Las proo-ái-bas.

EXERCISE No. 123.

This man has much assisted me.—On (*en*) which story is your room?—On the first story.—On the second story.—Is the opera over?—It is over.—Where is the India rubber?—Where is the printer?—In the printing-office.—Is the copy ready for the printer?—Yes.—Are the proofs corrected?—They are.—How often is this advertisement published?—It is published every other Monday.—



What do you call copy-book in Spanish?—Allow me to advise you in this matter.—Certainly, I will be much obliged to you.—We have before us your favor of the 2d instant.

### ADDITION TO THE TWENTY-FIFTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Look-out!	¡Cuidado!	Koo-ee-dáh-do!
The matches,	Los fósforos.	Los fós-fo-ros.
The seal,	El sello.	Ell sáil-yo.
The pictorial bible,	Biblia laminada	Bée-blee-a la-mee-náhda.
The wafer,	La oblea.	La oh-blái-ah.
The stair,	La escalera.	La ais-cah-lái-ra.
The lamp,	La lampara.	La lám-pa-rah.
The gilding,	El dorado.	Ell do-ráh-do.
The steeple,	La torre.	La tór-ray.
The scissors,	Las tijeras.	Las tee-hái-ras.
The slate,	La pizarra.	Lah pee-thár-ra.

### EXERCISE No. 124.

Have you seen the Pictorial Bible?—No.—They say it is a neat work (*se dice que es una obra primorosa*).—Where is the key?—It is in the door.—Be good enough to hand me the seal. (*Tenga Vd. la bondad de pasarme el sello*).—Have you a copy of the key to (*de*) the Spanish Grammar?—I have one.—How beautiful is the gilding of that work.—Where is the printer?—He is in the printing-office.—Have you seen the scissors?—No, but I have seen the slate and wafers.—I present to you my best respects, Miss.—How do you do, Sir?—Very well, I thank you.—You are quite a stranger (*No hay quien vea á Vd.*, or more familiar, *Dichosos los ojos que ven á Vd.* which literally translated, is: happy are the eyes which see you).

### ADDITION TO THE TWENTY-SIXTH LESSON.

Bookseller,	Librero.	Lee-brái-ro.
Bookstore,	Librería.	Lee-brai-rée-ah.
An engraver,	Un grabador.	Oon gra-ba-dór.
The washerwoman,	La lavandera.	Lah lah-van-dái-rah.
N. Nichols, M. D.	N. Nicolas, Doctor en medicina.	N. Nec-co-lás, Doc-tór ain mai-dee-thée-na.
The seamstress,	La costurera.	Lah cos-too-rai-ra.
A musician,	Un músico.	Oon móo-see-co.
The milliner,	La modista.	Lah mo-dees-ta.
The chimney,	La chimenea.	Lah chee-mai-nái-ah.
A minister,	Un clérigo	Oon clái-ree-go.

EXERCISE No. 125.

'Where is the bookseller?—He is in his bookstore.—Where is the engraver?—He is in his office.—Where is the washerwoman?—She is at her house.—Is she a white or black woman (*Es blanca ó negra*)?—She is a white woman.—Is your friend an M. D. (without the definite article) —No, Sir, he is a D. D. (*Doctor en Teología*) and an L. L. D. (*Doctor en Leyes*).—Where is the musician?—He is at the concert.—Is the milliner busy?—She is very busy.—How many seamstresses has she?—She has six good ones.—Where is the minister?—He is in the church.—Where is my book?—It is on the mantelpiece (*repisa*) of the chimney.—When will your brother arrive?—To-morrow week, or eight days from to-morrow.—I will receive him with open arms.—Do you pay (*Pone Vd.*) attention to the lesson?—I pay (*pongo*) much attention.—That is right.—When do you expect (*espera Vd.*) your father?—Early next month, or perhaps before.—What excellent matches.—What good scissors.—Have the goodness to hand me the slate.—Do you expect that this man will pay you?—Yes, when two Sundays meet.—It is a bad affair.—So it is.

ADDITION TO THE TWENTY-SEVENTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
A watch,	{ Un reloj.	Oon rai-lóh.
A clock,		
The watchmaker,	El relojero.	Ell rai-lo-hái-ro.
Your watch goes too fast,	Su reloj de Vd. va muy adelantado.	Soo rai-lóh day oos-táid vah móo-ee a-dai-lan-táh-do.
It goes too slow,	Va muy atrasado.	Vah móo-ee a-tra-sáh-do.
It has run down,	† No tiene cuerda	No tee-ái-nay coo-áir-da.
To wind up a watch or clock,	† Dar cuerda á un reloj.	Dar coo-áir-da á oon rai-lóh.
Dry goods store,	† Almacén de jéneros.	Al-mah-tháin day hái-nai-ros.
An apothecary's shop,	Una botica.	Oona bo-tée-ca.
Apothecary,	Boticario.	Bo-tee-cáh-ree-o.
Barber,	Barbero.	Bar-bái-ro.
A barber's shop,	Una barbería.	Oona bar-bai-rée-a.

EXERCISE No. 126.

What time is it?—I do not know, my watch goes too slow.—It goes too fast.—It has run down.—It must be (*es preciso darle*) wind up.—How many watches has the watchmaker?—He has a watch at

many.—How many clocks has he?—He has not many.—Where is the barber?—He is in the barber's shop.—Where is the shopkeeper (*tendiero*)?—He is in the dry-goods store.—Where is the apothecary?—He is in the apothecary's shop.—Does this gentleman keep (*tiene*) a dry-goods store?—No, Sir, he keeps an apothecary's shop.—Is your brother a bookseller?—No, Sir, he is a musician.—Where are the seamstresses?—They are at the milliner's store (*Almacen de modas*).—Where is your visiting card?—It is on the mantelpiece of the chimney.—Has the washerwoman the clothes (*la ropa*)?—She has not yet received them.—When does your class begin (*¿cuándo principia su clase de Vd.*)?—On the fifteenth instant, if nothing happens to prevent it (*si nada ocurre que lo impida*).—These scissors are very good.—This tower is very high.—Do you see the pinnacle (*la cúspide*) of this tower?—Where is the lamp?—What a pretty plate.—This key is too large.—Look out!—Is your friend single or married?—He is a widower.—Is your cousin a widow or married?—She is a widow.—It is very strange, she is very young.—She does not look like (*no parece*) a widow.—Look here!—In which story is your friend's room?—In the first story.—In the second story.—In the third story.—Is the concert over?—It is over long ago (*mucho tiempo ha*).—Will you be good enough to hand me the blotting paper?—With much pleasure.

### ADDITION TO THE TWENTY-EIGHTH LESSON.

English.	Spanish.	Pronunciation.
I cannot wait long- er,	No puedo aguardar (or esperar) mas.	No poo-ái-do a-gwár-dár (or ais-pai-rár) mas.
My patience is ex- hausted.	† He perdido la pa- ciencia.	Eh pai-dée-do la pa-thee- áin-thee-a.
He exhausts my pa- tience,	† Me hace perder la paciencia.	May áh-thay pair-dáir la pa-thee-áin-thee-a.
To be penniless,	† Estar sin un cuarto (or sin blanca, <i>fam.</i> )	Ais-tár seen oon kwár-to (or seen blán-ca).
To make a great show,	† Hacer gran papel.	Ah-tháir gran pa-páil.
In earnest,	† De veras.	Day vái-ras.
Arm in arm,	† De brazo.	Day brá-tho.
Much noise and lit- tle work,	† Mas es el ruido que las nuezes.	Mas ais ell roo-ée-do kay las noo-ái-thais.
Never be weary of well doing,	† Haz bien y no mires á quien.	Ath be-áin e no mée-raís ah kee-áin.
Necessity is the mo- ther of invention,	La necesidad es la madre de la inven- cion.	La nai-thai-see-dád ais la máh-dráy day la invain- thee-ón.
To be engaged in marriage,	Estar comprometido.	Ais-tár com-pro-mai-tée- do.

EXERCISE No. 127.

I cannot wait longer.—My patience is exhausted.—He exhausts my patience.—What is the matter with that man?—He is penniless.—In earnest.—Is it the custom in this country (*Es costumbre en este país*) for the gentleman and lady to walk (*paseen*) arm in arm?—Not unless they are (*No, á ménos que estén*) engaged.—It seems (*parece*) that this gentleman makes a great show in this country.—Is he rich (*Es rico*)?—Can you not assist this man?—Remember the proverb (*Acuérdese del proverbio*).—Never be weary of well doing.—Yes, Sir, I remember (*me acuerdo*) the proverb, but you ought to know (*debe saber*) that he is in need, and notwithstanding (*no obstante*) has no mind to work.—Perhaps he does not understand (*no entiende*) that necessity is the mother of invention.—Have you my clock?—Yes, I have it.—Have you the time (*Tiene Vd. reloj*)?—I have not.—Have you matches?—No, but I have some fire.—Have you a slate?—No, but I have a wafer.—Have you the key to (*de*) the exercises?—No, but I have the key of the room.—How beautiful is the gilding of that pictorial bible.—Is that child fond of pies?—He likes them very much.—Have you a wafer and a seal?—I have no wafer, but I have a seal.

ADDITION TO THE TWENTY-NINTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Something is better than nothing,	† Mas vale algo que nada.	Mas váh-lay álgo kay náh-da.
Join with good men and you will be one of them,	† Alégate á los buenos y serás uno de ellos.	Al-lái-gah-tay ah los boo-ái-nos e sai-rás oono day éll-yos.
Look before you leap.	† Antes que te cases	Án-tais kay tay cáh-sais
He that has a trade may get a living anywhere,	mira lo que haces.	méera lo kay áh-thais.
Put it down,	† Quien tiene arte va por todas partes.	Kee-áin tee-ái-nay ár-tay vá por tó-das pár-tais.
I understand what you tell me,	Pongaló ahí.	Pón-gah-lo ah-ée.
	Quedo enterado, (or entiendo lo que Vd. me dice).	Kái-do ain-tai-ráhdó, (or ain-tee-áindo lo kay oos-táid may dée-thay.
In the least,	† En lo mas mínimo.	Ain lo mas méee-nee-mo.

EXERCISE No. 128.

That (*eso*) cannot assist me in the least.—Something is better than nothing.—Is your friend going to be married (*¿Va á casarse su amigo de V.*)?—Remind him (*recuerdele Vd.*) of the proverb, look

before you leap.—Never mind (*no importa*).—He that has a trade may get a living any where.—I understand what you say.—Here is something for you (*Hé aquí algo para Vd.*)—Put it down.—Who sent it (*Quién lo envía*)?—The mistress of the house sent it.—In earnest.—What time is it?—I do not know, my watch goes too slow.—It goes too fast.—It must be wound up.—Where is the watch-maker?—He is in his room.—When does your class begin?—On the 10th instant, if nothing occurs to prevent it.—Where are the seamstresses?—They are in the milliner's store.—Where are you going?—I am going to the printing-office to see the printer.—Where are you going?—I am going to the barber's shop to see the barber.—Where is your son?—He is in his room in the third story.—Where is the musician?—He is gone to the church (*Ha ido á la iglesia*).—Where are you going?—I am going to the bookstore to see the bookseller.—Where are the scissors?—The silversmith has them.—Where is your brother?—He is gone with his friends.—Tell him to join with good men and he will be one of them (*Dígale Vd. que se allegue á los buenos y será uno de ellos*).

### ADDITION TO THE THIRTIETH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
It is better to avoid the evil than afterwards to apply the remedy,	Mas vale evitar el mal que despues poner el remedio.	Mas váh-lay e-vée-tar ell mal kay dais-poo-ais ponáir ell rai-mái-dee-o.
Either.	Uno ú otro ( <i>or cualquiera</i> ).	Oono uh ó-tro ( <i>or kwal-kee-ái ra</i> ).
Give it to me,	Dámelo.	Dái-mai-lo.
Till I see you again,	† Hasta otra vista.	Ás-ta ó-tra vées-ta.
As soon as possible,	† Tan pronto como sea posible.	Tan prón-to cómo sái-a po-sée-bláy.
I must go,	† Es preciso que me vaya.	Ais prai-thée-so kay may váh-ya.
I ought to pay the postage of this letter,	Debo franquear esta carta.	Dái-bo fran-kay-ár áis-ta cár-ta.
I have only the direction to write,	No me falta mas que poner el sobrescrito.	No may fál-ta mas kay po-náir ell so-brai-scrée-to.


### EXERCISE No. 129.

You ought not to go there.—Why? (*¿Por qué?*)—Because (*Porque*) it is better to avoid the evil than afterwards to apply the remedy.—Here are two pen-knives, which will you have (*¿quíere Vd?*)—Either.—Give it to me.—I must go as soon as possible—Good bye, till I see you again.—Is your letter ready?—It is almost (*está casi*)

ready.—I have only the direction to write.—I cannot wait longer.—I ought to pay the postage of this letter, but I am penniless.—Never mind, if you are penniless, I will pay the postage of it (*Yo la franquearé*).—On no account.—Don't do that (*No haga Vd. eso*).—That is not right.—That is wrong.—Is this young lady engaged?—Yes, Sir, she is engaged to (*con*) my cousin.—Why don't you go to the concert?—Because I am busy.—Can you not go to-morrow?—Neither (*tampoco*) to-morrow—Shall you be (*estará Vd.*) busy the day after to-morrow also?—Yes, Sir, the day after to-morrow I shall be (*estaré*) busy also.

ADDITION TO THE THIRTY-FIRST LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I think so, I believe	† Creo que sí.	Crái-o kay sée.
so,		
At leisure,	† Con comodidad.	Con co-mó-dee-dad.
Pretty well,	† Tal cual.	Tal kwál.
You are very kind,	V. es muy bondadoso.	Oostaid ais móo-ee bon-da-dó-so.
You are very polite,	V. es muy cortés.	Oos-táid ais móo-ee cor-táis.
You are very amiable,	V. es muy amable.	Oos-táid ais móo-ee a-má-blay.
Whose contents, or	Cuyo contenido.	Koo-yó con-tai-née-do.
the contents of which,		
In the twinkling of	En un abrir y cerrar	Ain oon ah-bréer y thair-rár day o-hós.
an eye,	de ojos.	
Whereabouts,	† Rumbo.	Róom-bo.
To play a trick,	Jugar una treta.	Hoo-gár oona trái-ta.
I know him like a	† Le conozco como á	Lay co-nóth-co cómo áh
book,	mis manos.	mées máh-nos.

 This last expression is a vulgar in Spanish as it is in English, the scholar ought to know them as well as the others, not in order to use them, but to understand them whenever they should hear them spoken.

To pay in the same	Pagar en la misma	Pa-gár áin la méesima
coin,	moneda.	mo-nái-da.
At his ease,	A sus anchuras.	Ah soos an-chóo-ras.

EXERCISE No. 130.

Does your brother speak Spanish?—I think so.—How does he speak it?—Pretty well—Will you have the kindness to copy this letter for me at your leisure?—I will do it in the twinkling of an eye.—You are very kind.—You are very polite.—You are very ami-

able.—I have received a letter whose contents are very pleasing (*grato*).—Do you know the whereabouts of your cousin?—I do not know.—Do you know that man?—I know him like a book.—This man has played me a trick, but I will pay him in his own coin.—Is the concert over?—It is over long ago.—Will you be kind enough to wind up my watch?—It has run down.—I must go.—Good bye, till I see you again.

### ADDITION TO THE THIRTY-SECOND LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Last night,	Anoche.	A-nó-chay.
The night before last,	Antenoche.	An-tai-nó-chay.
Yesterday afternoon,	Ayer tarde, (or por la tarde.	A-yáir tárday, (or por la tár-day)
Yesterday morning,	Ayer mañana, (or por la mañana).	A-yáir man-yá-na (or por la man-yá-na).
The day before yesterday,	Anteayer.	An-tai-ah-yáir.
To-morrow morning,	† Mañana por la mañana.	Man-yá-na por la man-yá-na.
A kiss,	Un beso.	Oon báí-so.
My darling,	† Tierno bien mio (for both genders),	Tee-áir-no bee-áin mée-o.
My beloved,	Mi amado,—a.	Mée a-máh-do,—a.
My angel,	Anjel mio (for both genders),	Án-hail mée-o.
My dearest,	Mi queridito, (or queridísimo).	Mée kai-ree-dée-to, (or kai-ree-dée-see-mo).
Sweetheart,	† Enamorado—a.	Ai-na-mo-ráh-do—a.
To make love,	† Enamorar.	Ai-nah-mo-rár
To fall in love,	† Enamorarse.	Ai-nah-mo-rár-say.
Little rogue,	Picarillo.	Pee-cah-réel-yo.
What beautiful eyes!	¡Qué hermosos ojos!	Kay air-mósoo ó-hos!
What pretty feet!	¡Qué bonitos pies!	Kay bo-néetos pee-áis!
What pretty hands!	¡Qué bonitas manos!	Kay bo-née-tas máh-nos!

### EXERCISE No. 131.

Where were you (*¿En dónde estuvo Vd.*) last night?—I was (*estuve*) at the concert.—Where were you the night before last?—At a party (*en el sarao*).—Where were you the day before yesterday?—I was at the theatre.—Where were you yesterday afternoon?—I was at home.—Where were you yesterday morning?—In the garden.—Where will you be to-morrow morning?—At church.—My dear son (*querido hijo mio*) give me a kiss (*me das un beso*)?—Yes,

my dear father (*Sí, querido padre mio*).—My angel.—My beloved.—My dearest.—Where is your little friend (*fem*)?—Will you fall in love with her (*de ella*)?—I do not know how to make love, dear father.—You are (*Tú eres*) a little rogue.—What beautiful eyes she has!—What pretty feet!—What pretty hands!—Where is she!—She is at home.—When do you go to see her!—When you will let me go (*cuando Vd. me deje ir*).—You ought to go there.—Why?—Because it is better to go there to see her, than to go to catch butterflies (*cojer mariposas*).—You are very amiable, dear papa (*papá*).

ADDITION TO THE THIRTY-THIRD LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To take one un- wares,	Cojer á uno despre- venido.	Co-háir ah oono dais- prai-vai-née-do.
To miss.	Echar de ménos.	Ai-chár day mái-nos.
To be mislaid,	Estar trasapelado.	Ais-tár tras-pa-pai-láhdo.
There is no doubt about it,	No hay que dudarlo.	No ah-ée kay doo-dár-lo.
To pass along,	Pasar de largo.	Pa-sár day lár-go.
To have remorse,	Acusar la conciencia á uno.	A-coo-sár la con-thee- áin-thee-a ah oono.
With the utmost plea- sure,	Con mil amores (fa- miliar).	Con meel a-mó-raís.
To defend with all one's might,	Defender á capa y espada	Dai-fain-dáir ah cá-pa e ais-páh-da.
What is said is said,	Lo dicho dicho.	Lo dee-cho dée-cho.
To pass the night without sleep.	Pasar la noche en claro.	Pa-sár la nó-chay ain clá-ro.
To take one at his word,	Tomar á uno la pa- labra.	To-már ah oono la pa-lá- bra.
I take you at your word,	Tomo á Vd. la pala- bra.	Tó-mo ah oos táid la pa- lá-bra.
To cut the coat ac- cording to the cloth,	Consultar con el bol- sillo	Con-sool-tár con ell bol- séel-yo.
Too much familiarity breeds contempt,	La mucha confianza es causa de menos- precio.	La móo-cha con-fee-án- tha ais ca-oo-sa day mai-nos-prái-thee-o.
To reckon without the host,	Hacer la cuenta sin la huésped.	Ah-tháir la coo-ain-ta seen la oo-áis-pai-da.

EXERCISE No. 132.

How did that man play you that trick?—He took me (*me cojió*) un-  
wares.—He will have remorse for it.—Where is your friend?—In Ha-  
vana.—We have missed him very much.—There is no doubt about it.  
Has your friend been here?—No, he has just passed along—He is



a very good friend, he is always ready to defend his friends with all his might.—Will you go with us to the concert?—I will go (*Iré*).—I take you at your word.—What is said, is said.—How are you to-day?—I am rather indisposed; I have passed the night without sleep.—It seems that that gentleman makes a great show.—Much noise and little work (*Más es el ruido que las nueces*).—Many forget (*olvidan*) to cut the coat according to the cloth.—You are right, many reckon without the host.—This man takes too many liberties (*Este hombre se toma mucha confianza*).—Give him an inch and he will take an ell (*Al villano da: el pié, y tomará la mano*).—Too much familiarity breeds contempt.

## SPANISH SYNONIMA,

REFERRED TO IN THE PRECEDING LESSONS.

*Estranjero, Forastero.* (Stranger, Foreigner). (8th lesson).

The acceptation in which these two words are generally taken in Spanish, distinguishes two different ideas. *Estranjero* is the individual of another nation, although he may not be, nor live, in our own country. *Forastero* is he who is of the same nation, but not of the same city or town, in which he is. An American is *estrangero* in respect to a Spaniard, although he may not be nor have been in Spain. For this reason we say: los *estrangeros* critican las cosas de nuestro país, sin haberlas visto. Strangers criticize things of our country without having seen them. A Texian who is now a *forastero* in any of the other states, was an *estrangero* before annexation took place.

*En un tiempo, A un tiempo* (In the same time, at the same time).

In these terms, and all those which are directed to signify time, the particle *en* (in) refers to the alacrity, the quickness; *á* (at) refers to the promptitude. *Hacer dos cosas en un mismo tiempo*, to do two things in the same length of time, that is, spending the same number of minutes: *hacerlas á un mismo tiempo*, means in the same epoch.

*Victoria, Vencimiento.*

*Victoria* is the action of conquering; *vencimiento* of being vanquished. El jeneral que gana una batalla, publica su *victoria*, el que la pierde, procura ocultar su *vencimiento*, The general who gains a battle, publishes his *victory*, and he who loses it tries to conceal his defeat. El *vencimiento* de nuestras pasiones es la *victoria* de nuestra razón. The overcoming of our passions is the victory of reason

*Despacio, Poco á poco* (Slowly, by degrees).

*Despacio* conveys no other idea, but the slowness of the action in itself. *Poco á poco* expresses the progressive slowness of the movement, which does not arrive at the end.—Fui ganando *poco á poco* terreno. I went on gaining ground by degrees. If the word *despacio* is substituted, it will present only the idea of the tardiness with which we moved, and not that of the slow movement with which we advanced. This difference is observed more clearly when we say: una gotera arruina *poco á poco* una casa, a leak ruins a house by degrees.—La arruina *despacio*, would mean that it was slow in destroying it, but it would not explain the progressive repetition of the efforts which the leak employs, in order to cause that effect in the end.

*Error, Yerro* (Error).

*Error* consists in what we believe; *yerro* consists in what we do. The will is determined. incited by the *error* which flatters or persuades it: and the action which results from this decision is an error (*yerro*). Any other defect which does not originate from *error*, but malice, is not *yerro*, but *culpa* (fault, crime) Incurrimos en el *error* de creer al falso amigo que nos vende; y cometemos el *yerro* de comunicarle nuestros secretos; we commit an error to believe a false friend who deceives us; and we are wrong to communicate to him our secrets. A veces son verdaderos errores las opiniones de los entendimientos mas ilustrados. A veces pasan por yerros las acciones mas prudentes. Sometimes the opinions of the most enlightened understandings are real errors; sometimes the most prudent actions pass for errors.

*Puesto, Sitio, Paraje* (Place, spot).

*Puesto* means a small and determinate, and *Sitio* an indeterminate space, which can be converted into many *puestos*. *Paraje* is not limited to any space, and determines most properly the local situation of *puesto* or *sitio*. Le encontré durmiendo en el mismo *puesto* en que le dejé, I found him sleeping in the same spot in which I left him. En este *sitio* puede muy bien acampar el ejército, y en este *puesto*, se puede colocar la tienda del general; in this place an army can very well encamp, and in this spot can be placed the general's tent. Me ha tocado el mejor *puesto* que hay en todo este *sitio*, por que está en buen *paraje*.

THIRTY-FOURTH LESSON.—*Leccion Trijésima cuarta.*

## THE PAST PARTICIPLE.

The past participle, when it is regular (\*) always terminates in *do*. It is formed from the infinitive, whose termination is, for the first conjugation, changed into *ado*, thus : *hablar, hablado*; and for the second and third into *ido*, thus : *beber, bebido; recibir, recibido* (see Diagram Lesson XXVII). Examples :—

## FIRST CONJUGATION.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To speak, spoken.	Hablar, hablado.	Ahblár, ahbládo.
To buy, bought.	Comprar, comprado.	Comprár, comprádo.
To study, studied.	Estudiar, estudiado.	Estocdeár, estoodeádo.

## SECOND CONJUGATION.

To drink, drunk.	Beber, bebido.	Baibáir, baibée-do.
To sell, sold.	Vender, vendido.	Vendáir, vendée-do.
To answer, answered.	Responder, respondido.	Respondáir, respondée-[do.

## THIRD CONJUGATION.

To receive, received.	Recibir, recibido.	Raitheebéer, raitheebée-
To suffer, suffered.	Sufrir, sufrido.	Soofréer, soofréedo. [do.
To unite, united.	Unir, unido.	Ooneer, ooneédo.

<i>To be—been.</i>	{ <i>Ser—sido.</i> <i>Estar—estado.</i>	<i>Sair—séedo.</i> <i>Estár—estádo.</i>
Have you been to market?	¿ Ha estado Vd. en el mercado?	Ah estádo oostáid en ell merkádo?
I have been there.	He estado allí.	Eh estádo ahl-leé.
I have not been there.	No he estado allí.	No he estádo ahl-leé.
Have I been there?	¿ He estado yo allí?	Eh estádo yo ahllée?
You have been there.	Vd. ha estado allí.	{ Oostáid ah estádo ahl-lée.

(\*) A list of those verbs which have the past participle irregularly formed will be found in the next Lesson.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
You have not been there.	Vd. no ha estado allí.	Oostáid no ah estádo ahllée.
Has he been there ?	¿ Ha estado él allí ?	Ah estádo ell ahllée ?
He has been there.	El ha estado allí.	Ell ah estádo ahllée.
He has not been there.	El no ha estado allí.	Ell no ah estádo ahllée.

<i>Ever. Never.</i>	<i>Alguna vez— Nunca, or jamas— no—nunca.</i>	<i>Algóona vaith. Nóonka or hamás, no—nóonka.</i>
Have you been at the ball ?	¿ Ha estado V. en el baile ?	Ah estádo oostáid en ell báh-eelay ?
Have you ever been at the ball ?	¿ Ha estado V. alguna vez en el baile ?	Ah estádo oostáid algóona vaith en ell báh-eelay ?
I have never been there.	{ Nunca he estado allí. No he estado nunca allí.	Nóonka eh estádo ahllée. [ahlée. No eh estádo nóonka
Thou hast never been there.	{ Tú nunca has estado allí. Tú no has estado nunca allí.	Tó nóonka as estádo ahllée. Tó no as estádo nóonka ahllée.
He has never been there.	{ El nunca ha estado allí. El no ha estado nunca allí.	Ell nóonka ah estádo ahllée. Ell no ah estádo nóonka ahllée.

<i>Already.</i>	<i>Ya.</i>	<i>Ya.</i>
Have you already been at the play ?	¿ Ha estado V. ya en el teatro ?	Ah estádo oostáid ya en el tai-áhtro ?
I have already been there.	{ He estado allí ya.	Eh estádo ahllée ya.
You have already been there.	Vd. ha estado allí ya.	Oostáid ah estádo ahllée ya.

<i>Not yet.</i>	<i>No—aun, todavía.</i>	<i>No—ah-bon, todavía</i>
I have not yet been there.	No he estado allí aun.	No eh estádo ahlléc ah-oón.
He has not yet been there.	El no ha estado allí todavía.	Ell no ah estádo ahl lée todavée-ah.
Have you not been there yet ?	No han estado Vds. allí aun ?	No an estádo oostái des ahllée ah-oon ?
We have not yet been there	No hemos estado todavía allí.	No émos estádo ahl lée todavée-ah.

<i>English</i>	<i>Spanish</i>	<i>Pronunciation</i>
Have you already been at my father's?	Ha estado Vd. ya en casa de mi padre?	{ Ah estádo oostáid ya en kássa day me pádray?
I have not yet been there.	No he estado allí todavía	No he estádo ahllee todavée-ah?
<hr/>		
Where have you been this morning?	¿En dónde ha estado Vd. esta mañana?	{ En dónday ah estádo oostáid ésta man-yána?
I have been in the garden.	He estado en el jardín.	Eh estádo en ell har-déen.
Where has thy brother been?	En dónde ha estado tu hermano?	En dónday ah estádo to airmano?
He has been in the ware-house.	El ha estado en el almacén.	Ell ah estado en ell almahtháin.
Has he been there as early as I?	Ha estado él allí tan temprano como yo?	Ha estádo éll ahllee tantempránocomoyo?
He has been earlier than you.	Ha estado mas temprano que V.	Ah estádo mas tempráno kay oostáid.

**OBSERVATION.**—The past participle of a verb is often used in ellipsis of the present participle of the auxiliaries *Haber* or *Ser*.

Comprada la casa— The house being bought, etc.  
 Estinguido el fuego The fire being extinguished, etc.

### EXERCISE No. 133.

Where have you been?—I have been at the market. Have you been at the ball?—I have been there.—You have been there.—Hast thou been there?—I have not been there.—Has your son ever been at the theatre?—He has never been there.—Hast thou already been in my warehouse?—I have never been there.—Do you intend to go thither?—I intend to go.—When will you go?—I will go to-morrow.—At what o'clock?—At twelve o'clock.—Has your brother already been in my garden?—He has not yet been there.—Does he intend to see it?—He does intend to see it.—When will he go thither?—He will go to-day.—Does he intend to go to the ball this evening?—He intends to go.—Have you already been at the ball?—I have not yet been there.—When do you intend to go?—I intend to go to-morrow.—Have you already been in the Frenchman's garden?—I have not yet been there.—Have you been in my warehouses?

I have been there.—When did you go there?—I went there this morning.—Have I been in your counting-house, or in that of your friend?—You have neither been in mine nor in that of my friend, but in that of the Englishman.

## EXERCISE No. 134.

Has the Italian been in our warehouses or in those of the Dutch?—He has neither been in ours nor in those of the Dutch, but in those of the Germans.—Hast thou already been at the market?—I have not yet been there, but I intend to go.—Has our neighbor's son been there?—He has been.—When has he been there?—He has been to-day.—Does the son of our gardener intend to go to the market?—He intends to go.—What does he wish to buy there?—He wishes to buy some chickens, oxen, corn, wine, cheese, and cider.—Have you already been at my brothers?—I have already been.—Has your friend already been there?—He has not yet been.—Have we already been at our friend's?—We have not yet been.—Have our friends already been at our house?—They have never been.—Have you ever been at the theatre?—I have never been.—Have you a mind to write an exercise?—I have a mind to write one.—To whom do you wish to write a note?—I wish to write one to my son.—Has your father already been at the concert?—He has not yet been, but he intends to go.—Does he intend to go to-day?—He intends to go to-morrow.—At what o'clock will he set out?—He will set out at half-past six.—Does he intend to leave (*partir*) before he breakfasts? He intends to breakfast before he leaves (*antes de partir*).

## EXERCISE No. 135.

Have you been to the play as early as I?—I have been earlier than you.—Have you often been at the concert?—I have often been.—Has our neighbor been at the theatre as often as we?—He has been there oftener than we.—Do our friends go to their counting house too early?—They go too late.—Do they go thither as late as we?—They go later than we.—Do the English go to their warehouses too early?—They go too early.—Is your friend as often in the counting-house as you?—He is there oftener than I. What does he do there?—He writes.—Does he write as much as you? He writes more than I.—Where does your friend remain?—He remains in his counting-house.—Does he not go out?—He does not go out.—Do you remain in the garden?—I remain there.—Do you go to your friend every day?—I go to him every day?—I go to him every day.—When does he come to you? He comes to me every morning.—Do you go anywhere in the evening?—I go nowhere, I stay at home.—Do you send for any one?—I send for my physician.—Does your

servant go for anything?—He goes for some wine.—Have you been anywhere this morning?—I have been nowhere.—Where has your father been?—He has been nowhere.—When do you drink tea? I drink some every morning.—Does your son drink coffee?—No, Sir; he only drinks chocolate.

### ADDITION TO THE THIRTY-FOURTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Well brought up (well bred).	Bien educado (bien criado.)	Beáin ehdoókádo, Beeáin creeáhdo
After all (yet).	Sin embargo.	Sin embárgo.
All the time (always).	Siempre.	Seeáimpray.
Every thing (all).	Todo.	Todo.
The bearer.	El portador.	El portadór.
The watchman.	El sereno.	Ell sairáino.
Poor little thing!	¡Pobrecito!	Pobraithéeto.
Do you wish me to come?	¿Quiere V. que venga?	Keeáiray oostáid kay váingah.
Mischief.	Travesura.	Travaísoóra.
Some of his tricks.	Alguna de las suyas.	{ Algóona day las sóoyas.

### EXERCISE No. 136.

That gentleman is well brought up, and yet he makes much mischief. What has he done? He has played (*hecho*) some of his tricks. John, I wish you to give to the bearer my cloak, and india-rubber shoes, because it is very damp (*hay mucha humedad*) and I fear that I may take a cold (*temo cojer un resfriado*.) What a pity! Poor little thing! I went (*estuve*) to my counting-house last night. What did you see (*vió*) there? I saw (*vi*) a watchman by the door. What did he say (*dijo*)? Nothing particular. Do you wish me to come in (*entre*)? Yes sir, walk in if you please. My dear daughter, why are your hands so cold? I have been in the school, and have lost my gloves in the street. Come warm your hands. Did you see any (*alguno*) of your friends in the theatre last night? I was not in the theatre last night, but the night before last. (*See addition to Lesson XXXII. p. 180*.) Have you seen your little friend (*female*)? Yes, Sir, I saw her yesterday morning, and I hope to see her again this evening or to-morrow morning. What beautiful eyes she has?—Has she not (*no es verdad*)?

THIRTY-FIFTH LESSON.—*Leccion trigesima quinta.*

Every past participle that does not terminate in *ado* or *ido* is called irregular ; such are the following, from the verbs :—

ABRIR,	To open,	ABIERTO,	opened.
cubrir,	to cover,	cubierto,	covered.
descubrir,	to discover,	descubierto,	discovered.
encubrir,	to conceal,	encubierto,	concealed.
ABSOLVER,	to absolve,	ABSUELTO,	absolved.
desenvolver,	to unroll,	desenvuelto,	unrolled.
disolver,	to dissolve,	disuelto,	dissolved.
envolver,	to wrap,	envuelto,	wrapt.
resolver,	to resolve,	resuelto,	resolved.
revolver,	to revolve,	revuelto,	revolved.
volver,	to return,	vuelto,	returned.
devolver (*),	{ to send, or to give back, to return, }	devuelto,	{ sent, or given back, return- ed.
DECIR,	to say,	DICHO.	said.
contradecir,	to contradict,	contradicho,	contradicted.
desdecir,	to give the lie,	desdicho,	given the lie.
predecir,	to predict,	predicho,	predicted.
ESCRIBIR,	to write,	ESCRITO,	written.
inscribir,	to inscribe,	inscrito,	inscribed.
prescribir,	to prescribe,	prescrito,	prescribed.
proscribir,	{ to proscribe, to banish, }	proscrito, (†)	{ proscribed. banished.
HACER,	to make, to do,	HECHO,	done, made.
contrahacer,	to counterfeit,	contrahecho,	counterfeited.
deshacer,	to undo,	deshecho,	undone.
rehacer,	to do over again,	rehecho,	done over again.
satisfacer,	to satisfy,	satisfecho,	satisfied.
IMPRIMIR,	to print,	IMPRESO,	printed.
MORIR,	to die,	MUERTO,	dead, or died.
PONER,	{ to place, to put, }	PUESTO,	{ placed. put.
anteponer,	to prefer,	antepuesto,	preferred.
componer,	to compose,	compuesto,	composed.

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(\*) *Volver* is used when it relates to persons, and *devolver* relating to things ; as, to return a book, *devolver un libro*.

(†) As a noun it means *an exile*.



deponer,	to depose,	depuesto,	deposed.
descomponer,	to discompose,	descompuesto,	discomposed.
disponer,	to dispose,	dispuesto,	disposed.
esponer,	to expose,	espuesto,	exposed.
imponer,	{ to impose,	impuesto,	{ imposed.
	{ to inform,		{ informed.
indisponer,	to indispose,	indispuesto,	indisposed.
oponer,	to oppose,	opuesto,	opposed.
preponer,	to place first,	prepuesto,	placed first.
presuponer,	to presuppose,	presupuesto,	presupposed.
proponer,	to propose,	propuesto,	proposed.
reponer,	to replace,	repuesto,	replaced.
sobreponer,	to place over,	sobrepuesto,	placed over.
suponer,	to suppose,	supuesto,	supposed.
trasponer,	to transpose,	traspuesto,	transposed.
VER,	to see,	visto,	seen.
prever,	to foresee,	previsto,	foreseen.
rever,	to review,	revisto,	reviewed.

### VERBS THAT HAVE TWO PARTICIPLES.

There are also some verbs which have two past participles, the one regular and the other irregular. The first is always employed with the auxiliary verb *haber*, to have ; the second is never joined to it, but follows the rule of adjectives ; as *él está despierto*, *sin que le hayan despertado*, he is *awaked* without any person's having *awaked* him. But *preso* seized, *provisto* provided, and *roto* broken, are oftener used with the auxiliary *haber* than the regular participle.

<i>Infinitive.</i>		<i>Part. reg.</i>	<i>Part. irreg.</i>	
Ahitarse,	to surfeit,	ahitado,	ahito,	surfeited.
Bendecir,	to bless,	bendecido,	bendito,	blessed.
Bienquerer,	to esteem,	bienquerido,	bienquisto,	well esteemed.
Circuncidar,	to circumcise,	circuncidado,	circunciso,	circumcised.
Compeler,	to compel,	compelido,	compulso,	compelled.
Completar,	to complete,	completado,	completo,	completed.
Concluir,	to conclude,	concluido,	concluso, (1)	concluded.
Confesar,	to confess,	confesado,	confeso, (2)	confessed.
Confundir,	{ to confound,	confundido,	confuso,	{ confounded,
	{ to confuse,			{ confused.
Consumir,	to consume,	consumido,	consunto,	consumed.

(1) *Dar una causa ó pleito por concluso*—To consider a suit ready to pass sentence upon.

(2) *Convicto y confeso*—Found and plead guilty.

Contentar,	to content,	contentado,	contento, (3)	contented.
Contundir,	to bruise,	contundido,	contuso,	bruised.
Convencer,	to convince,	convencido,	convicto,	convinced.
Convulsarse,	to be convulsed,	convulsado,	convulso,	convulsed.
Corregir,	to correct,	corregido,	correcto,	corrected.
Corromper,	to corrupt,	corrompido,	corrupto,	corrupted.
Desertar,	to desert,	desertado,	desierto, (4)	deserted.
Despertar,	to awake,	despertado,	despierto,	awaked.
Desquitarse,	to retrieve,	desquitado,	desquito,	retrieved.
Difundir,	to diffuse,	difundido,	difuso,	diffused.
Dispersar,	to scatter,	dispersado,	disperso,	scattered.
Dividir,	to divide,	dividido,	diviso,	divided.
Elejir,	to elect,	elejido,	electo,	elected.
Enjugar,	to wipe,	enjugado,	enjuto,	wiped.
Erijir,	to erect,	erijido,	erecto,	erected.
Escluir,	to exclude,	escluido,	escluso,	excluded.
Espeler,	to expel,	espelido,	espulso,	expelled.
Expresar,	to express,	expresado,	expreso,	expressed.
Eximir,	to exempt,	eximido,	exento,	exempted.
Fechar,	to date,	fechado,	fecho,	dated.
Fijar,	to fix,	fijado,	fijo,	fixed.
Freir,	to fry,	freído,	frito,	fried.
Hartar,	to satiate,	hartado,	harto,	satiated.
Incluir,	{ to include, }	incluido,	incluso,	included
	{ to inclose, }			inclosed.
Incurrir,	to incur,	incurrido,	incurso,	incurred.
Infectar,	{ to infect,	{ infectado,	{ infecto,	infected.
Inficionar,		{ inficionado,		
Injerir,	{ to ingraft,	{ injerido,	{ injerto,	ingrafted.
Injertar,		{ injertado,		
Invertir,	to invert ;	invertido,	inverso,	inverted.
Juntar,	to join,	juntado,	junto,	jointed.
Maldecir,	to curse,	maldecido,	maldito,	cursed.
Malquistarse,	to get hated,	malquistado,	malquisto,	hated.
Manifestar,	{ to show,	manifestado,	manifesto (5)	{ shown,
	{ to manifest,			{ manifested.
Manumitir,	to manumit,	manumitido,	manumiso,	manumited.
Marchitar,	to wither,	marchitado,	marchito,	withered.
Ocultar,	to hide,	ocultado,	oculto,	hid or hidden.
Omitir,	to omit,	omitido,	omiso,	omitted.
Oprimir,	to oppress,	oprimido,	opreso,	oppressed.
Pagar,	to pay,	pagado,	pago, (famal.)	paid.

(3) *Contento*, as a noun, means *contentment*.

(4) *Desierto*, " " " *desert*.

(5) *Manifesto*, " " " *manifest*.

Prender,	to seize,	prendido,	preso,	seized.
Proveer,	to provide,	proveído,	provisto,	provided.
Ranciarse,	to grow rancid,	ranciado,	rancio,	grown rancid
Repletar,	to stuff,	repletado,	repleto,	stuffed.
Recluir,	to shut up,	recluido,	recluso,	shut up.
Responder,	to answer,	respondido,	respondido (ant)	answered.
Rizar,	to curl,	rizado,	rizo,	curled.
Romper,	to break,	rompido,	roto,	broken.
Salvar,	to save,	salvado,	salvo,	saved.
Situar,	to locate,	situado,	sito,	located.
Soltar,	{ to loosen, to release, }	soltado,	suelto,	{ loosened, released. }
Sujetar,	to subdue,	sujetado,	sujeto,	subdued.
Suprimir,	to suppress,	suprimido,	supreso,	suppressed.
Surjir,	to anchor,	surjido,	surto,	anchored.
Suspender,	to suspend,	suspendido,	suspenso,	suspended.
Torcer,	to twist,	torcido,	tuerto,	twisted.
Zafar,	to escape,	zafado,	zafo,	escaped.

## EXERCISE No. 137.

UPON THE USE OF *Ser* AND *Estar*.—(See Rules, p. 103.)

Is he a soldier? (\*)—No, but he has been.—Am I not your friend?—No, sir; you have been, but you are no longer (*ya*).—Is he young?—Yes, sir, he is.—Is she pretty?—No, sir, she is ugly and old.—Is this a gold pen?—It is not of gold, but of silver.—Are you well?—No, sir, I am not very well.—Is he an honest man?—I believe he is.—Is he sad?—No, sir, he is very happy (*contento*).—Where is he?

(\*) The scholar will bear in mind that *Ser* affirms *what* a person or thing is; and *Estar* indicates *how* or *where* it is. Examples:—

*What* is that man? *Qué es ese hombre?*—He is a physician, a sailor, a lawyer, a democrat, a friend or neighbor of mine, a young man, a handsome man, a negro, etc. *Es médico, marinero, abogado, demócrata, mi amigo ó mi vecino, joven, hermoso, negro.*

*How* is he? *Cómo está?*—He is sick, sad, standing, seated, laid down. *Está malo, (or enfermo,) triste, parado, sentado, acostado.*

*Where* is he? *Endonde está?*—He is here, at home, out, up-stairs, in his room, in Europe, etc. *Está aquí, en casa, fuera, arriba, en su cuarto, en Europa.*

Finally, when the verb *to be* is used in English, in speaking of anything that has happened, or will at any time happen, it is rendered in Spanish by *Ser*; as, he has been, or shall be punished, blamed, rewarded, applauded, praised, etc. *Ha sido ó será castigado, culpado, recompensado, aplaudido, alabado, etc.*

He is here?—Has your sister been in the garden?—She has not?—If the general has been victorious, he shall be praised and rewarded; but if he has been beaten (*derrotado*), he shall be blamed, and perhaps also (*acaso tambien*) punished.

## EXERCISE No. 138.

## UPON THE IRREGULAR PAST PARTICIPLES.

Is the door opened? (See Obs. B., p. 122.)—Yes, sir, I have opened it.—Are the letters opened?—No, sir, nobody has opened them.—Have you covered the basket?—It is covered.—Have you found out anything?—All has been found out.—Is the packet unrolled?—Yes, sir, I have unrolled it.—Have you dissolved the salt (*la sal*) in water?—It is already dissolved.—Has the Assembly (*Asamblea*) been dissolved.—Not yet.—Have you wrapped up all the papers?—They are already.—What have you resolved on that subject (*sobre aquel asunto*)?—I have not yet resolved upon anything.—Has she returned?—She has not.—Have you told him anything?—I have not seen him.—Have you contradicted him?—Has he (*se ha*) given the lie?—He has not.—Had (*habia*) anybody predicted to you your fate? (*suerte*).—Nobody had.—How many letters have you already written?—I have not written any yet.—What has the physician prescribed for the sick?—He has prescribed nothing yet.—Has your friend been banished?—Yes, sir, he is already an exile.—What have you done?—I have done nothing.—Where is the carpenter who made that table?—He is dead, and must be now in the other world?—Are you satisfied?—Have you ever seen a book better printed than this?—It is very well printed.—Who has placed that picture there?—Who has put this (thing) (*esto*) here?—I have. (*Yo, or yo lo he puesto.*)

\*.\* The scholar will make for himself the phrases of the other compounds of *poner*, as well as of those of *ver*.

## • EXERCISE No. 139.

## UPON THE VERBS WITH TWO PARTICIPLES.

Blessed be (*sea*) the Lord.—Unfortunate is he who (*Desgraciado de aquel que*) has never blessed Him.—Have you completed your Dictionary?—Yes, sir, it is completed.—Have you awaked your brother?—He was (*estaba*) awaked a long time ago (*hacia mucho tiempo*).—Why (*Por qué*) are these birds scattered?—Because (*porque*) the children have scattered them.—Who has elected your friend?—He has been elected by the people.—Is the meaning of the law well expressed?—Yes, sir, I think (*creo que*) the body who have passed it has expressed it well.—The cook has fried the eggs (*huevos*), thinking you liked them fried.—Have you included in the bill (*cuenta*) all that I owe you?—Yes, sir, it is all included.—Is

your advertisement inserted?—The printer (*impresor*, has not inserted it yet.—All the flowers (*las flores*) of the garden are withered; the sun has been too hot (*muy fuerte*) to-day, and it has withered them.—Have you ever hid anything?—I have never hid anything.—A thief has been seized.—Who has seized him?—Have you provided your friend with letters?—He is well provided.—Is that chair broken?—Who has broken it?

*Recapitulatory Exercises upon the irregular and double participles*

EXERCISE No. 140.

IRREGULAR PARTICIPLES.

The door is open, because the servant has opened it.—He is covered with wounds (*de heridas*).—He has discovered everything (*todo*).—He has concealed all his crimes (*crímenes*).—He has unrolled the map (*el mapa*).—The meeting is dissolved.—The pamphlet (*folleto*) is wrapped.—He is resolved to marry (*á casarse*).—She has returned.—He has said the truth.—He has contradicted himself.—He has predicted it.—I have written the letter.—He has inscribed his name.—He has prescribed for the sick.—He is proscribed.—He has made all his efforts.—This letter is counterfeited.—It is undone.—It is done over again.—I am satisfied.—She is dead.—He has died.—He has placed it here.—She has composed it.—It is discomposed.—It is well disposed.—It is exposed.—It is imposed.—She is indisposed.—He is opposed to that (*á eso*).—I have proposed that.—She has replaced it.—He has supposed that.—He has transposed it.—She has seen that.—I have foreseen it.—It is already printed.

EXERCISE No. 141.

DOUBLE PARTICIPLES.

The soup (*sopa*) is warm, because the cook (*fem.*) has warmed it.—The book is completed, because the author has completed it.—The man is confused, because his friend has confounded him.—The boy is contented, because you have pleased him.—The criminal is convicted, because the jury has convicted him.—The exercise is corrected, because you have corrected it.—The youth is corrupted, because bad company has corrupted him.—The house is deserted, because the people have deserted it.—This child is undressed, because the nurse (*la nodriza*) has undressed him.—He is awaked, because somebody has awaked him.

\*.\* It is a matter of some importance to the scholar to write over several times the five Exercises of this Lesson, and become as familiar as possible with the subject. Its importance is such, that even Spaniards who have not been very well educated, oftentimes make gross mistakes

## ADDITION TO THE THIRTY-FIFTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Unless.	A ménos que.	Ah máinos kay.
Provided.	Con tal que.	Con tal kay.
To spoil.	Echar á perder.	Aichár ah pairdáir.
It seems, or looks.	Parece.	Pahráithay.
To miss.	Echar de ménos.	Aichár day máinos.
To conclude a treaty.	Ajustar un tratado.	Ahoostár oon tratáhdó
The bride.	La novia.	La nóvee-ah.
The bridegroom.	El novio.	Ell nóvee-oh.
The wedding.	La boda.	Lah bóda.
The honeymoon.	La luna de miel.	Lah lóona day meeáil.

## EXERCISE No. 142.

I shall go to the city of Washington to-morrow, unless the treaty is concluded, and provided that you will go (*vaya*) with me.—Boy, I wish you not to spoil my books.—My son, when you have time (*tengas tiempo*) come here.—I wish you to look for one of my books that I miss from my library.—Do you see that lady?—Yes, sir; how beautiful she looks!—She is a bride, and the gentleman who is walking arm in arm with her is her bridegroom.—The wedding took place this morning at St. Peter's Church; and they are going to pass the honeymoon in the country.—It seems that they intend to remain there a long time, as (*pues*) they carry with them (*consigo*) a great many musicians, seamstresses, and milliners.—I congratulate them.—When will you be (*estará V.*) ready to accompany me to the country.—I shall not be (*No estaré*) ready before (*hasta*) Wednesday or Thursday.—Very well; in the meantime (*entretanto*) I will read (*leeré*) the book that you were so good as to present me (*tuvo la bondad de regalarme*) yesterday.—Why do you wish me to go with you?—Because I would not like to go alone; and I shall be much obliged to you if you will come.—Of course I will, with pleasure.

by their ignorance of these irregularities of our language. In order to avoid tediousness in writing over the same phrases, the scholar may introduce each time new substantives, and use the verbs *Ser* and *Estar* sometimes with masculine nouns in the plural, and sometimes with feminine in the singular or plural. By this means variety will be given to the phrases; and at the same time that the scholar will make himself familiar with the rules for the agreement of the participles, he will become more acquainted with their irregularities.

THIRTY-SIXTH LESSON.—*Leccion Trijésima-sesta.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>To have had.</i>	<i>Haber habido, or Haber tenido. (1)</i>	Ahbáir ahbéedo, or Ahbáir tainéedo.
Have you had my book?	¿Ha tenido Vd. mi libro? (See obs. B. lesson V.)	Ah tainéedo oostáid me léebro?
I have not had it.	No lo he tenido.	No lo eh tainéedo.
Have you had the books?	¿Ha tenido Vd. los libros?	Ah tainéedo oostáid los léebros?
I have had them.	Los he tenido.	Los eh tainéedo.
I have not had them.	No los he tenido.	No los eh tainéedo.
Have I had them?	¿Los he tenido yo?	Los eh tainéedo yo?
You have had them.	Vd. los ha tenido.	Oostáid los ah tainéedo.
You have not had them,	Vd. no los ha tenido.	Oostáid no los ah tainéedo.
Has he had them?	¿Los ha tenido él?	Los ah tainéedo éll?
He has had them.	Los ha tenido.	Los ah tainéedo.
He has not had them.	No los ha tenido.	No los ah tainéedo.
<hr/>		
What has he had?	{	† ¿Qué ha tenido él? Qué ah tainéedo éll?
What has been the matter with him?		
He has had nothing.	{	† No ha tenido nada. No ah tainéedo nada.
Nothing has been the matter with him.		
<hr/>		
Have you been hun- gry?	† ¿Ha tenido Vd. hambre?	Ah tainéedo oostáid ám- bray?
I have been afraid.	† He tenido miedo.	Eh tainéedo meeáido.
He has never been right.	† Él nunca ha te- nido razon.	Ell noonka ah tainéedo rahthón.
<hr/>		
<i>To take place.</i>	{	† Tener efecto, or te- nerse.
	{	† Celebrarse or darse.
Does the ball take place this even- ing?	† ¿Se da or se cele- bra el baile esta noche?	Taináir aifáicto or taináir- say. Thailaibrársay or dársay. Say dá or say thailáibra ell báh-eelay ésta nóchay?
It does take place.	† Se da or se celebra.	Say da or say thailáibra.
It takes place this evening.	† Se da or se celebra esta noche.	Say da or say thailáibra ésta nóchay.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
It does not take place to-day.	† No se da or no se celebra hoy.	No say da or no say thailáibra ó-ee.
When did the ball take place?	† ¿Cuándo se tuvo (se dió or se celebró) el baile?	Kwándo say toovo (say deeó or say thailaibró) ell báh-eelay?
It took place yesterday.	† Se tuvo (se dió or se celebró) ayer.	Say toovo (say deeó or say thailaibró) ah-yáir,

<i>Yesterday.</i>	<i>Ayer.</i>	<i>Ah-yáir.</i>
The day before yesterday.	Anteayer or ántes de ayer.	Antay-ah-yáir or ántais day ah-yáir.
How many times? (how often?)	¿Cuántas veces?	Kwántas váithais?
Once.	Una vez.	Oona váith.
Twice.	Dos veces.	Dos váithais.
Thrice (three times.)	Tres veces.	Tráis váithais.
Many times.	Muchas veces.	Móochas váithais.
Several times.	Varias veces.	Várias váithais.

<i>Formerly.</i>	<i>En otro tiempo—Antiguamente.</i>	<i>En otro teeáimpo—Ante-gooahmáintay.</i>
<i>Sometimes.</i>	<i>Algunas veces.</i>	<i>Algóonas váithais.</i>
Do you go sometimes to the theatre?	¿Va Vd. algunas veces al teatro?	Vah oostáid algóonas váithais al tai-áhtro?
I go sometimes.	Voy algunas veces.	Vó-ee algóonas vaithais.
Gone.	Ido.	Éedo.
Have you gone thither sometimes?	¿Ha ido Vd. allá algunas veces?	Ah éedo oostáid ahl-yáh algóonas váithais?
Have you gone thither often?	¿Ha ido Vd. allá á menudo?	Ah éedo oostáid ahl-yáh ah mainóodo?
Oftener than you.	Mas á menudo que Vd.	Mas ah mainóodo kay oostáid.
Have the men had my trunk?	¿Han tenido los hombres mi baul?	An tainéedo los ómbrais me ba-óol?
They have not had it.	No lo han tenido.	No lo an tainéedo.
Who has had it?	¿Quién lo ha tenido?	Key-áin lo ah tainéedo?
Nobody has had it.	Nadie lo ha tenido.	Náhdeeay lo ah tainéedo.
Somebody has had it.	Alguien lo ha tenido.	Álgey-ain lo ah tainéedo.
Have they had my knives?	¿Han tenido ellos mis cuchillos?	An tainéedo ell-yos mis koochill-yos?
They have not had them.	No los han tenido.	No los an tainéedo.

Have I been right in buying books?	¿He tenido yo razon de (or hecho bien en) comprar libros?	Eh tainéedo yo rahthón day (or áicho bee-áin en) comprar léebros?
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<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
You have been right in buying some.	Vd. ha tenido razon de (or hecho bien en) comprar.	Oostáid ah tainéedo rah- thon day (or áicho bee áin en) comprar.
The work.	La obra.	Lah óbra.
The silver.	La plata.	Lah pláhta.

(1) **USE OF THE VERBS *Haber* AND *Tener* (to have.)** *Haber* is employed as an auxiliary verb, and consequently is generally used before a past participle. Ex.:

*He dicho.*

I have said.

*Tener*, meaning to have, to hold, to possess, is generally used as an active verb. Ex.; *He dicho que tengo un hijo*, I have said that I have a son; or

<i>dro tiene</i>	{ un caballo. una casa. un bergantin.	<i>Peter has</i>	{ a horse. a house. a brig.
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The past participle of *Haber* (*habido*), is only used impersonally, and it is rendered in English by that of the verb *to be*. Ex.: *Ha habido un rumor*, there has been a rumour.—*Ha habido un fuego en la ciudad*, there has been a fire in the city.—*Ha habido un baile*, there has been a ball. (See Obs. A. Lesson V.)

*Haber* is also used impersonally in any tense. Ex.: If there should be any thing, I will tell you, *si hubiese algo se lo diré á Vd.*

### EXERCISE No. 143.

Have you had my pocket-book?—I have had it.—Have you had my glove?—I have not had it.—Hast thou had my umbrella?—I have not had it.—Have I had your knife?—You have had it.—When have I had it?—You have had it yesterday.—Have I had your gloves?—You have had them.—Has your brother had my hammer?—He has had it.—Has he had my golden ribbon?—He has not had it.—Have the English had my beautiful ship?—They have had it.—Who has had my handkerchiefs?—Your servants have had them.—Have we had the iron trunk of our good neighbor?—We have had it.—Have we had his fine gun?—We have not had it.—Have we had the mattresses of the foreigners?—We have not had them.—Has the American had my good book?—He has had it.—Has he had my silver knife?—He has not had it.—Has the young man had the first volume of my work?—He has not had the first, but the second.—Has he had it?—Yes, sir, he has had it.—When has he had it?—He has had it this morning.—Have you had any sugar?—I have had some.—Have I had any paper?—You have not had any.—Has the cook of the

Russian captain had any chickens?—He has had some.—He has not had any.

## EXERCISE No. 144.

Has the Frenchman had good wine?—He has had some, and he has still (*aun*) some.—Hast thou had large books?—I have had some.—Has thy brother had any?—He has not had any.—Has the son of our gardener had any butter?—He has had some.—Have the Poles had good tobacco?—They have had some.—What tobacco have they had?—They have had tobacco and snuff.—Have the English had as much sugar as tea?—They have had as much of the one, as of the other.—Has the physician been right?—He has not been right.—Have the Mexicans been right or wrong?—They have never been right.—Have I been right in buying honey?—You have been right in buying some.—What has the painter had?—He has had fine pictures.—Has he had fine gardens?—He has not had any.—Has your servant had my shoes?—He has not had them.—What has the Spaniard had?—He has had nothing.—Who has had courage?—The English sailors have had some.—Have the Germans had many friends?—They have had many.—Have we had more friends than enemies?—We have had more of the latter than of the former.—Has your son had more wine than cider?—He has had more wine than cider.—Has the Turk had more hay than corn?—He has had less of the latter than of the former.—Has the Italian painter had anything?—He has had nothing.

## EXERCISE No. 145.

Have I been right in writing to my brother?—You have been right in writing to him.—Have you had a sore foot?—I have had a sore eye.—Have you had anything?—I have had nothing.—Did the ball take place yesterday?—It did not take place.—Does it take place to-day?—It takes place to-morrow.—When does the ball take place?—It takes place this evening.—Did it take place the day before yesterday?—It did take place.—At what o'clock did it take place?—It took place at eleven o'clock.—Did you go (*ha estado Vd.*) to my brother's?—I went thither (*he estado*).—How many times have you been at my friend's?—I have been twice.—Do you go sometimes to the theatre?—I go sometimes.—How many times have you been at the theatre?—I have been but once.—Have you sometimes been at the ball?—I have often been.—Has your brother ever gone to the ball?—He has never gone.—Has he gone there as often as you?—He has gone oftener than I.—Dost thou go sometimes into the garden?—I go sometimes.—Hast thou often been there?—I have often been there.—Does your old cook often go to the market?—He goes there often.—Does he go there as often as my gardener?—He goes oftener than he.—Did that take place?—It did take place.—When did it take place?—I do not know.

## EXERCISE No. 146.

When have you been at the concert?—I was there the day before yesterday.—Did he find anybody there?—He found nobody there.—Hast thou gone to the ball oftener than thy brothers?—I have not gone thither oftener than they.—Has your friend often been at the play?—He has been there several times.—Have you sometimes been hungry?—I have often been hungry.—Has your valet often been thirsty?—He has never been either hungry or thirsty.—Did you go to the play early?—I went late.—Did I go to the ball as early as you?—You went earlier than I.—Did your brother go there too late?—He went there too early.—Have your brothers had anything?—They have had nothing.—Who has had my stick and my gloves?—Your servant has had both.—Has he had my hat and my gun?—He has had both.—Hast thou had my horse and my brother's?—I have had neither yours nor your brother's.—Have I had your note or the physician's?—You have had neither the one nor the other.—What has the physician had?—He has had nothing.—Has anybody had my gold candlestick?—Nobody has had it.—Has any one had my silver knives?—No one has had them.

## ADDITION TO THE THIRTY-SIXTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Made to order.	† Mandado á hacer, (or Hecho de encargo).	Mandádo ah ahtháir (or Áicho day enkárgo).
Whenever.	† Siempre que.	Seeáimpray kay.
It is worth while (or the trouble).	† Vale la pena.	Váhlay lah páina.
What detained (or kept) you?	† ¿Qué le detuvo á Vd.?	Káy lay daitóovo ah oos-táid?
Short of money.	† Escaso de dinero.	Aiskáhso day deenáiro.
To take a glance.	† Echar una ojeada.	Aichár oona o-hai-áhda.
It is bad walking.	† El piso está malo.	Ell péeso estáh máhlo.
	† Las calles están malas.	Las kál-yais están máhlas.
To play at chess.	Jugar al ajedrez.	Hoogár al ahaidráith.

## EXERCISE No. 147.

Where did you buy your coat?—I had it made to order.—Whenever I want a coat I have it made to order.—Have you had it made for your wedding?—No; but I shall put it on next Sunday.—Is it

worth while to go out to-day?—No; but it is worth while to go to the opera to-night, for (*pues*) it is said that there will be good singing (*canto*) there.—I shall go if you will accompany me.—I will do so with pleasure.—What detained you? The performance will be over before we get there, (*la representacion se habrá concluido ántes que lleguemos.*)—I stopped to take a glance at the new store that has just been opened (*acaba de abrirse*) in Broadway.—Have you any money?—No; I am short of money.—Then (*entonces*) we cannot go in a coach, and as the walking is very bad we will stay (*nos quedaremos*) at home and play at chess.—What do you miss?—I miss the chess-board (*tablero*).—Will you come to my house this evening?—I will come provided that you will play on the piano.—Certainly, I will with pleasure.—What is the matter with your carpet?—The children have spoilt it.—What is the news with you?—They say that the government have concluded a treaty with Mexico, and we shall have a peace at last.—Where are all these gentlemen and ladies going to?—They are going to a wedding that will take place at twelve o'clock, in Saint Mary's church.—Who is the bride?—The bride is a very handsome young lady, but I do not know what her name is.—Do you know the name of the bridegroom?—They say it is Mr. N., but it is more likely to be (*probable que sea*) Mr. B., who has just arrived from England.

### THIRTY-SEVENTH LESSON.—*Leccion Trijésima-sétima.*

#### OF THE PRETERITE INDEFINITE.

##### (PRETÉRITO INDEFINIDO).

This tense is formed as the Perfect tense is in English, viz.: from the present of the auxiliary and the past participle of the verb you conjugate. Examples:

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I have studied this morning.	He estudiado esta mañana.	Eh estoodeádo ésta man-yána.
I studied yesterday.	He estudiado ayer.	Eh estoodeádo ahyáir.
I studied last month.	He estudiado el mes pasado.	Eh estoodeádo ell mais passádo.
I have studied this month.	He estudiado este mes.	Eh estoodeádo éstay mais.
Last month.	El mes pasado.	Ell mais passádo.
Last year.	El año pasado.	Ell an-yo passádo.
Last week.	La semana pasada.	Lah saimána passáda.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<i>To make, to do,—</i> <i>made, done,</i>	<i>Hacer,*—hecho.</i>	Ahtháir,—éhcho.
What have you done?	¿Qué ha hecho Vd.?	Kay ah éhcho oostáid?
I have done nothing	No he hecho nada.	No eh éhcho náda.
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Has the shoemaker made my boots?	¿Ha hecho el zapatero mis botas?	Ah éhcho ell thapatáiro mis bótas?
He has made them.	Las ha hecho.	Las ah éhcho.
He has not made them.	No las ha hecho.	No las ah éhcho.
<i>To put,—put.</i>	<i>Poner,*—puesto.</i>	<i>Ponáir,—pooáisto.</i>
<i>To put on,—put on.</i>	<i>Ponerse,—puesto, or</i> <i>Calzarse,—calzado,</i> <i>(speaking of shoes.)</i>	<i>Ponáirsay,—pooáisto.</i> <i>Kalthársay,—kalthádo.</i>
Have you put on your coat?	¿Se ha puesto Vd. la casaca?	Say ah pooáisto oostáid la kassáka?
I have put it on.	Me la he puesto.	May la eh pooáisto.
Have you put on your shoes?	¿Se ha calzado Vd. los zapatos?	Say ah kalthádo oostáid los thapátos?
I have put them on.	Me los he calzado.	May los eh kalthádo.
<i>To take off, taken off.</i>	<i>Quitarse, quitado.</i>	<i>Keitársay,—keitádo.</i>
Have you taken off your gloves?	¿Se ha quitado Vd. los guantes?	Say ah keitádo oostáid los gwántais?
I have taken them off.	Me los he quitado.	May los eh keitádo.
<hr/>		
<i>To tell, to say,—told,</i> <i>said.</i>	<i>Decir,*—dicho.</i>	<i>Daithéer,—déecho.</i>
Have you said the words?	¿Ha dicho Vd. las palabras?	Ah déecho oostáid las palábras?
I have said them.	Las he dicho.	Las eh déecho.
Have you told me the word?	¿Me ha dicho Vd. la palabra?	May ah déecho oostáid la palábra?
I have told you the word.	He dicho á Vd. la palabra.	Eh déecho ah oostáid la palábra.
I have told it to you.	Se la he dicho á Vd.	Say la eh déecho ah oostáid.
<hr/>		
<i>That (meaning that thing).</i>	<i>Aquello, eso.</i>	<i>Ah-káil-yo, áiso.</i>
<i>This (meaning this thing).</i>	<i>Esto.</i>	<i>Áisto.</i>
(See note Lesson XXVIII., and Obs. A. Lesson VIII., which is also applicable to these pronouns).		
Has he told you that?	¿Le ha dicho á Vd. eso?	Lay ah déecho ah oostáid áiso?
He has told me that.	Me ha dicho eso.	May ah déecho áiso.

English.	Spanish.	Pronunciation.
Have I told you that?	¿He dicho á Vd. eso?	Éh déecho ah oostáid áiso?
You have told me that.	Vd. me ha dicho eso.	Oostáid may ah déecho áiso.

It.

Lo,—la. (See Note 1  
Lesson II.)

Lo,—lah.

Have you told it me? ¿Me lo ha dicho Vd.? May lo ah déecho oostáid?

Obs. A.—The pronouns *me lo* (it to me), *se lo* (it to him, to her, to you), are used separate before the verb, except when the verb is in the Infinitive, present participle or imperative, in which case they are placed after the verb and joined to it. Examples:

I imagine it.	<i>Me lo</i> figuro.	May lo feegóoro.
I promise it you.	<i>Se lo</i> prometo á Vd.	Say lo promáito ah oostáid.
I may assure it him.	Puedo asegurárselo.	Pooáido assaigoorársailo.
Can you promise it me?	¿Puede Vd. prome- térme lo?	Pooáiday oostáid promai- táirmailo?
I have told it you.	<i>Se lo</i> he dicho á Vd.	Say lo eh déecho ah oostáid.
I have not told it you.	No <i>se lo</i> he dicho á Vd.	No say lo eh déecho ah oostáid.
Has he told it you?	¿ <i>Se lo</i> ha dicho á Vd.?	Se lo ah déecho ah oostáid?
He has told it me.	<i>Me lo</i> ha dicho.	May lo ah déecho.
He has not told it me.	No <i>me lo</i> ha dicho.	No may lo ah déecho.
Have you told him that?	¿Le ha dicho Vd. eso?	Lay ah déecho oostáid áiso?
I have told it to him.	<i>Se lo</i> he dicho.	Say lo eh déecho.

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Have you spoken to the men?	¿Ha hablado Vd. á los hombres?	Ah ahbládo oostáid ah los ómbrais?
I have spoken to them.	Les he hablado.	Les eh ahbládo.
To whom do you speak?	¿A quien habla Vd.?	Ah key-áin áhbla oostáid?

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Are you the brother of my friend?	¿Es Vd. el hermano de mi amigo?	Es oostáid ell airmáno day me améego?
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Obs. B.—The pronoun *lo*, rendered in English by *so*, and more elegantly omitted, may in Spanish relate to a substantive, an adjective, or even a whole sentence. It alters neither gender nor number. Examples:

I am.	Sí, Señor, (lo soy).	See, sain-yór, (lo só-ee).
Are you rich?	¿Es Vd. rico?	Es oostáid reeco?
I am not.	No, Señor, (no lo soy).	No, sain-yór, (no lo só-ee).
Is he a lawyer?	¿Es (él) abogado?	Es (éll) áhbogáhdo?
He is.	Sí, Señor, (lo es).	Sée, Sain-yór, (lo es).
He is not.	No, Señor, (no lo es).	No, Sain-yór, (no lo es).

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Are your neighbors as poor as they say?	¿Son sus vecinos de Vd. tan pobres como dicen?	Son soos vaithéenos day oostáid tan póbrais co- mo déethen?
They are so.	Sí, Señor, (lo son).	See, Sain-yór, (lo son).

<i>The letter.</i>	<i>La carta.</i>	<i>Lah kárta.</i>
To write, written.	Escribir, escrito.	Escreebéer, escréceto.
Which letters have you written?	¿Cuáles cartas ha escrito Vd.?	Kwálais kártas ah escréceto oostáid?
I have written these.	He escrito estas.	Eh escréceto éstas.
Which words has he written?	¿Cuáles palabras ha escrito él?	Kwálais paláhbras ah es- créceto ell?
He has written these which you see.	Ha escrito esas que Vd. ve.	Ah escréceto éssas kay oos- táid vay.

To drink, drunk.	Beber, bebido.	Baibáir, baibéedo.
To see, seen.	Ver,* visto.	Váir, véesto.
To read, read (past part.)	Leer,* leído.	Lai-áir, lai-éedo.
To be acquainted with, been acquaint- ed with.	Conocer,* conocido.	Conotháir, conothéedo.
Which men have you seen?	¿A cuáles hombres ha visto Vd.?	Ah kwálais ómbrais ah véesto oostáid?
I have seen those.	He visto á aquellos.	Eh véesto ahahkáil-yos.
Which books have you read?	¿Cuáles libros ha leído Vd.?	Kwálais léebros ah lai-éedo oostáid?
I have read those which you have lent me.	He leído los que Vd. me ha prestado.	Eh lai-éedo los kay oostáid may ah praistádo.
Have you been ac- quainted with those men?	¿Ha conocido Vd. á esos hombres?	Ah conothéedo oostáid ah áisos ómbrais?
I have not been ac- quainted with them.	No los he conocido.	No los eh conothéedo.

<i>To call.</i>	<i>Llamar.</i>	<i>Lleahmár.</i>
To throw, throw away.	Tirar, echar, arro- jar, botar.	Teerár, aichár, arrohár, botár.
Do you call me?	¿Me llama Vd.?	May lleáhma oostáid?
I do call you.	Llamo á Vd.	Lleáhmo ah oostáid.
Who calls me?	¿Quién me llama?	Key-áin may lleáhma?
Your father calls you.	Su padre de Vd. le llama.	Soo páhdray day oostáid lay lleáhma.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Have you called the men?	¿Ha llamado Vd. á los hombres?	Ah lleahmádo oostáid ah los ómbrais?
I have called them.	Les he llamado.	Lais eh lleáhmado.
Do you throw your money away?	¿Bota Vd. su dinero?	Bóta oostáid soo deenáiro?
I do not throw it away.	No lo boto.	No lo bóto.
Who throws away his books?	¿Quién bota sus libros?	Key-áin bóta soos léebros?
Have you thrown away anything?	¿Ha botado Vd. algo?	Ah botádo oostáid algo?
I have thrown away my gloves.	He botado mis guantes.	Eh botádo miss gwántais.
Have you thrown them away?	¿Los ha botado Vd.?	Los ah botádo oostáid?
I have thrown them away.	Los he botado.	Los eh botádo.

## EXERCISE No. 148.

Have you anything to do?—I have nothing to do.—What hast thou done?—I have done nothing.—Have I done anything?—You have done something.—What have I done?—You have torn my books.—What have your children done?—They have torn their clothes?—What have we done?—You have done nothing, but your brothers have burnt my fine books.—Has the tailor already made your coat?—He has not yet made it.—Has your shoemaker already made your shoes?—He has already made them.—Have you ever made a hat?—I have never made one.—Have our neighbors ever written books?—They wrote some formerly.—How many coats has your tailor made?—He has made twenty or thirty.—Has he made good or bad coats?—He has made good and bad.—Has your father put on his coat?—He has not yet put it on, but he is going to put it on.—Has your brother put on his shoes?—He has put them on.—Have our neighbors put on their shoes and their gloves?—They have put on neither (*ni los unos ni los otros*).—What has the physician taken away?—He has taken nothing away.—What have you taken off?—I have taken off my large hat.—Have your children taken off their gloves?—They have taken them off.—When did the ball take place?—It took place the day before yesterday.—Who has told you that?—My servant has told it me.—What has your brother told you?—He has told me nothing.—Did I tell you that?—You did not tell it me.—Has he told it you?—He has told it me.—Who has told it your neighbors?—The English have told it them.—Have they told it to the French?—They have told it them.—Who has told it you?—Your



son has told it me.—Has he told it you?—He has told it me.—Are you willing to tell your friends that?—I am willing to tell them.

### EXERCISE No. 149.

Are you the brother of that young man?—I am.—Is that young man your son?—He is.—Are your friends as rich as they say?—They are so.—Are these men as learned as they say?—They are not so.—Do you often sweep the warehouse?—I sweep it as often as I can.—Has our neighbor money enough to buy some coal?—I do not know.—Has your cook gone to the market?—He has not gone thither.—Is he ill (*malo*)?—He is.—Am I ill?—You are not.—Are you as tall as I?—I am.—Are you as fatigued as your brother?—I am more so than he.—Have you written a note?—I have not written a note, but an exercise.—What have your brothers written?—They have written their exercises.—When did they write them?—They wrote them yesterday.—Have you written your exercises?—I have written them.—Has your friend written his?—He has not written them yet.—Which exercises has your little brother written?—He has written his own.—Have you spoken to my father?—I have spoken to him.—When did you speak to him?—I spoke to him the day before yesterday.—How many times have you spoken to the captain?—I have spoken to him several times.—Have you often spoken to his son?—I have often spoken to him.—To which men has your friend spoken?—He has spoken to these and to those.

### EXERCISE No. 150.

Have you spoken to the Mexicans?—I have spoken to them.—Have the English ever spoken to you?—They have often spoken to me.—What has the German told you?—He has told me the words.—Which words has he told you?—He has told me these words.—What have you to tell me?—I have a few words to tell you.—Which exercises has your friend written?—He has written those.—Which books have your children read?—They have read those which you have lent them.—Have you seen these men or those?—I have seen neither these nor those.—Which men have you seen?—I have seen those to whom you have spoken.—Have you been acquainted with these men?—I have been acquainted with them.—With which boys has your brother been acquainted?—He has been acquainted with those of our merchant.—Has he been acquainted with those Spaniards?—He has not been acquainted with them.—Which wine has your servant drunk?—He has drunk mine.—Have you seen my brothers?—I have seen them.—Where have you seen them?—I have seen them at their own house.—Have you ever seen Greeks?—I have never seen any.—Has your father seen any?—He has sometimes seen some.—Do you call me?—I do call you.—Who calls your brother?—My father calls him.—Dost thou call any one?—call no one.—Have you thrown

away your hat?—I have not thrown it away.—Does your father throw away anything?—He throws away the letters which he receives.—Have you thrown away your pencils?—I have not thrown them away.—Dost thou throw away thy book?—I do not throw it away; I want it to study Spanish.

### ADDITION TO THE THIRTY-SEVENTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Ever since.	† Desde entonces.	Dáisday entónthais. Dáis-day kay ...
For sale (to be had or sold).	† De venta (se halla de venta or se vende).	Day váinta (say ahl-ya day váinta or say váinday).
All right.	† Está bien. Corriente.	Estáh bee-áin. Cor-ree-aintay.
It brings the dead to life.	† Hace resucitar á los muertos.	Ah-thay raisootheetár .ah los mooáirtos.
At first sight.	† A primera vista.	Ah preemáira véesta.
At the first glance.	† A la primera ojeada.	Ah lah preemáira o-hai áhda.
At least one.	† Siquiera (or á lo menos) uno.	Seekeáira (or ah lo máinos) óono.
Not even one.	† Ni siquiera uno.	Nee-seekeáira óono.
On an average.	† Por término medio.	Por táirmeno máideo.
Come and see me.	† Venga V. á verme.	Váinga oostáid ah váirmay.

### EXERCISE No. 151.

When did you see my brother?—I saw him last month, and have not seen him again ever since.—For sale, a four story house with twelve rooms.—How much do you ask (*píde V.*) for it?—I ask ten thousand dollars for it.—Are the titles (*títulos*) good?—They are good.—The aroma (*el aroma*) of this flower (*esta flor*) brings the dead to life.—How do you do? Oh! Excuse me Sir, I have been mistaken (*me he equivocado*). — At first sight, I thought that you were a friend of mine whom I am looking for ever since I am in this city.—Is your book for sale at all the principal bookstores in (*librerías de*) the city?—No, Sir, all the edition has been sold, and not a single copy is to be found anywhere (*se ha vendido or agotado, y no puede hallarse ni un solo ejemplar en ninguna parte*).—Not even a copy? Can you not get for me (*conseguirme*) at least one? You can do it, can't you (*no es verdad*)?—I will try (*trataré de*) to get a copy for you.—I shall be much obliged to you.—My book was sold (*se vendió*) on an

average of fifty copies per day.—Indeed!—Where did you get that hat?—I got it at the store of Messrs. N.—It was made to order.—Whenever I want a hat I have it made to order.—Do you think it worth while to take so much trouble?—Yes, I always do it, except when I am short of money.—What detained you so long this morning?—A gentleman came to see me on business, and I was not able to come before.—Do you like to play a game at cards (*hacer una partida á los naipes*)?—I do not play cards; I play at nothing but chess.—Will you come with me to take a glance at the ladies in Broadway?—Certainly, with pleasure (*con mucho gusto*).—But, my dear Sir (*amigo mio*), it is very bad walking.—It is only at the crossings (*los pasos*).—Let us go, then (*Vámos, pues*).

### THIRTY-EIGHTH LESSON.—*Leccion Trijésima-octava.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To light (kindle),— lighted, or lit.	Encender,* — en- cendido.	Enthaindáir,—enthaindé- do.
To extinguish,—ex- tinguished.	Apagar,—apagado.	Ahpahgár,—ahpahgádo.
To open,—opened.	Abrir,—abierto.*	Ahbréer,—ahbeeáirto.
To be able (can),— been able (could).	Poder,*—podido.	Podáir,—podéedo.
To be willing,—been willing.	Querer,*—querido.	Kai-ráir,—kai-réedo.
To give,—given.	Dar,*—dado.	Dar,—dado.

### NEUTER VERBS.

In neuter verbs the action is intransitive; that is, it remains in the agent. They, in Spanish, always form their compound tenses with the auxiliary *haber*, and the participle is indeclinable. In their simple tenses they are conjugated like the verbs of the conjugation to which they belong.

To arrive,—arrived.	Llegar, (1) llegado.	Lleaigár,—lleaigádo.
To go,—gone.	Ir,*—ido.	Eer,—éedo.
To stay,—stood.	Estar,*—estado.	Estársay,—estádo.
To remain,—remain- ed.	Quedarse,—queda- do.	Kaidársay,—kaidádo.
To set out,—set out.	Partir,—partido.	Partéer,—partéedo.
To go out,—gone out.	Salir,*—salido.	Sahléer,—sahléedo.
To come,—come.	Venir,*—venido.	Vainéer,—vainéedo.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Did you stay long in that country?	¿Ha estado (Estuvo) Vd. mucho tiempo en aquel país?	Ah estado (Estóovo) oostáid móocho teeáimpo en ahkáil pah-ées?
When did you go to the ball?	¿Cuándo ha estado (estuvo) Vd. en el baile?	Kwándoah estado (estóovo) oostáid en ell.báh-eelay?
Obs.—Whenever the period or hour in which an action takes place is mentioned, the preterite definite must be used.		
I went thither at midnight.	He estado (Estuve) allí á media noche.	Eh estado (Estóovay) ahl-lée ah máidia nochay.
Did he remain long in Paris?	¿Ha estado él mucho tiempo en Paris?	Ah estado ell móocho teeáimpo en Parées?
He remained there a year.	Ha estado allí un año.	Ah estado ahl-lée oon ányo.
Has your father set out?	¿Ha partido su padre de Vd.?	Ah partéedo soo páhday oostáid?
Have your friends set out?	¿Han partido sus amigos de Vd.?	An parteedo soos améegos day oostáid?
They have not set out.	No han partido.	No an partéedo.
When did your brothers go out?	¿Cuándo han salido (salieron) sus hermanos de Vd.?	Kwándo an sahléedo (sahleeáiron) soos airmános day oostáid?
They went out at ten o'clock.	Han salido (salieron) á las diez.	An sahléedo (sahleeáiron) ah las dee-áith.
Which fire have you extinguished?	¿Cuál fuego ha apagado Vd.?	Kwál fooáigo ah ahpahgádo oostáid?
Which warehouses have you opened?	¿Cuáles almacenes ha abierto Vd.?	Kwálais almatháináis ah ahbeeáirto oostáid?
Have you conducted them to the storehouse?	¿Los ha conducido Vd. al almacén?	Los ah condoothéedo oostáid al almatháin?
I have conducted them thither.	Los he conducido allá.	Los eh condoothéedo ahl-yáh.
Which books have you taken?	¿Cuáles libros ha tomado Vd.?	Kwálais léebros ah tomádo oostáid?
How many notes have you received?	¿Cuántos billetes ha recibido Vd.?	Kwántos bill-yáitais ah raitheebéedo oostáid?
I have received but one.	No he recibido sino uno.	No eh raitheebéedo séeno óono.
Have you opened the trunks?	¿Ha abierto Vd. los baules?	Ah ahbeeáirto oostáid los bah-óolais?
I have opened them.	Los he abierto.	Los eh ahbeeáirto.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Which nails has the carpenter picked up?	¿Cuáles clavos ha recogido el carpintero?	Kwálais cláhvos ah raico-héedo ell karpeentáiro?
<i>To pick up,—picked up.</i>	<i>Recojer,—recojido.</i>	<i>Raicoháir,—raicohéedo.</i>
Which letters have you answered?	¿A cuáles cartas ha contestado Vd.?	Ah kwálais kártas ah contaistádo, oostáid?
To answer a letter.	Contestar á una carta.	Contaistár ah óona kárta.
Which books has he taken?	¿Cuáles libros ha tomado él?	Kwálais léebros ah tomádo éll?
Have they broken the glasses?	¿Han quebrado los vasos?	An kaibrádo los vássos?
They have not broken them.	No los han quebrado.	No los an kaibrádo.
Have you the gloves which I gave you?	¿Tiene V. los guantes que le he dado?	Teeáinay oostáid los gwántais kay lay eh dado?
I have had them, but have them no longer.	Los he tenido, pero no los tengo ya.	Los eh tainéedo, páiro no los táingo yah.

*On, upon.*  
On the bench.  
Upon it.

*Sobre.*  
Sobre el banco.  
Sobre él.

*Sóbray.*  
Sóbray ell banco.  
Sóbray éll.

*Under.*  
Under the bench.  
Underneath (under it.)

*Debajo de.*  
Debajo del banco.  
Debajo.

*Daibáho deh.*  
Daibáho dell banco.  
Daibáho.

Where is my hat?

¿Dónde está mi sombrero?

Dónday está me sombráiro?

It is upon the bench.

Está sobre el banco.

Está sóbray ell banco.

Are my gloves on the bench?

¿Están mis guantes sobre el banco?

Están miss gwántais sóbray ell banco?

They are under it.

Están debajo, or debajo de él.

Están daibáho, or daibáho deh éll.

Do you learn to read?

¿Aprende Vd. á leer?

Apráindeh oostáid ah lai-áir?

I do learn.

Aprendo.

Apráindo.

I learn to write.

Aprendo á escribir.

Apráindo ah escreebéer.

Have you learnt to speak?

¿Ha aprendido Vd. á hablar?

Ah apráindéedo oostáid ah ahblár?

I have learnt.

He aprendido.

Eh apraíndéedo.

In the warehouse.  
The stove.

En el almacén.  
La estufa.

En ell almatháin.  
Lah estóofa.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<b>In the stove.</b>	En la estufa.	En la estóofa.
<b>In it or within.</b>	Dentro.	Dáintro.
<hr/>		
<i>To wash.</i>	<i>Lavar.</i>	<i>Lavár.</i>
<b>To get or have mended.</b>	† Mandar or hacer reparar.	Mandár or atháir raiparár.
<b>Got or had mended.</b>	† Mandado or hecho reparar.	Mandádo or áicho raiparár.
<b>To get or to have washed.</b>	† Mandar or hacer lavar.	Mandár or atháir lavár.
<b>Got or had washed.</b>	† Mandado or hecho lavar.	Mandádo or áicho lavár.
<b>To get or have made.</b>	† Mandar or hacer hacer.	Mandár or atháir atháir
<b>Got or had made.</b>	† Mandado or hecho hacer.	Mandádo or áicho atháir
<b>Are you getting a coat made (do you order a coat)?</b>	† Se manda or hace V. hacer una casaca?	Say manda or áthay oostáid atháir óona kassáka?
<b>I am getting one made (I order one.)</b>	† Me mando or hago hacer una.	May mándo or áhgo atháir óona.
<b>I have had one made.</b>	† Me he mandado or hecho hacer una.	May eh mandádo or áicho atháir óona.
<b>Have you had your coat mended?</b>	¿ Ha mandado or hecho Vd. reparar su casaca?	Ah mandádo or áicho oostáid raiparár soo kassáka?
<b>I have had it mended.</b>	He mandado or hecho repararla.	Eh mandádo or áicho raipararla.
<b>I have had my shoes mended.</b>	He mandado or hecho reparar mis zapatos.	Eh mandádo or áicho raiparár miss thahpáhtos.
<b>I have had them mended.</b>	He mandado or hecho repararlos.	Eh mandádo or áicho raipararlos.
<i>To wipe.</i>	<i>Enjugar.</i>	<i>Enhoogár.</i>
<b>Have you not seen my book?</b>	¿ No ha visto Vd. mi libro?	No ah véesto oostáid me léebro?
<b>I have seen it.</b>	Lo he visto.	Lo eh véesto.
<b>When?—Where?</b>	¿ Cuándo?—¿ Dónde? —¿ Endónde?	Kwándo?—Dóndeh?—Endóndeh?
<b>When did you see my brother?</b>	¿ Cuándo ha visto V. á mi hermano?	Kwándo ah véesto oostáid ah me airmáno?
<b>I saw him the day before yesterday.</b>	Le he visto ayer.	Lay eh véesto antay ah-yáir.
<b>Where have you seen him?</b>	¿ Endónde le ha visto Vd.?	Endónday lay ah véesto oostáid?
<b>I have seen him at the theatre.</b>	Le he visto en el teatro.	Lay eh véesto en ell tai-áhtro.

(1) *Llegar*, although it is not an irregular verb, takes a *u* after the *g*, in all the persons in which it is immediately followed by an *e*. This rule applies to all verbs that end in *gar*.

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### EXERCISE No. 152.

Where are your brothers gone?—They are gone to the theatre.—Have your friends left (*partir*)?—They have not yet left.—When do they set out?—This evening.—At what o'clock?—At half-past nine.—When did the French boys come to your brother?—They came to him yesterday.—Did their friends come also?—They came also.—Has any one come to us?—The good Germans have come to us.—Who has come to the English?—The French have come to them.—When did you drink any wine?—We drank some yesterday and to-day.—Has the servant carried my note?—He has carried it.—Where has he carried it?—He has carried it to your friend.—Which letters have you carried?—I have carried those which you have given me to carry.—To whom have you carried them?—I have carried them to your father.—Which books has your servant taken?—He has taken those which you do not read.—Have your merchants opened their warehouses?—They have opened them.—Which warehouses have they opened?—They have opened those which you have seen.—When have they opened them?—They have opened them to-day.—Have you conducted the foreigners to the warehouses?—I have conducted them thither.—Which fires have the men extinguished?—They have extinguished those which you have seen.—Have you received any letters?—We have received some.—How many letters have you received?—I have received only one; but my brother has received more than I; he has received six.

### EXERCISE No. 153.

Where is my coat?—It is on the bench.—Are my shoes upon the bench?—They are under it.—Is the coal under the bench?—It is in the stove.—Have you put some coal in the stove?—I have put some into it.—Are you cold?—I am not cold.—Is the coal which I have seen, in the stove?—It is in it.—Are my letters upon the stove?—They are in it (within).—Have you not been afraid to burn my letters?—I have not been afraid to burn them.—Have you sent your little boy to the market?—I have sent him thither.—When did you send him?—This morning.—Have you written to your father?—I have written to him.—Has he answered you?—He has not yet answered me.—Are you getting your room swept?—I am getting it swept.—Have you had your counting-house swept?—I have not had it swept yet, but I intend to have it swept to-day.—Have you wiped

your feet?—I have wiped them.—Where did you wipe them?—I wiped them upon the carpet.—Have you had your benches wiped?—I have had them wiped.—What does your servant wipe?—He wipes the knives.—Have you ever written to the physician?—I have never written to him.—Has he ever written to you?—He has often written to me.—What has he written to you?—He has written something to me.—How many times have your friends written to you?—They have written to me more than twenty times.—Have you seen my sons?—I have never seen them.

## EXERCISE No. 154.

Have you ever seen any Greeks?—I have never seen any.—Have you already seen the Mexicans?—I have already seen one.—Where have you seen one?—At the theatre.—Have you given the book to my brother?—I have given it to him.—Have you given money to the merchant?—I have given him some.—How much have you given him?—I have given him fourteen dollars.—Have you given any gold ribbon to the children of our neighbors?—I have given them some.—Wilt thou give me some wine?—I have given you some already.—When didst thou give me some?—I gave you some formerly.—Wilt thou give me some now?—I cannot give you any; I have none.—Has the American lent you money?—He has never lent me any.—Is he poor?—He is not poor; he is richer than you.—Will you lend me a dollar?—I will lend you two.—Has your boy come to mine?—He has come to him.—When?—This morning.—At what o'clock?—Early.—Did he come earlier than I?—He came earlier than you.—At what o'clock did he come?—He came at half-past five.

## EXERCISE No. 155.

Has the concert taken place?—It has taken place.—Did it take place late?—It took place early.—At what o'clock?—At twelve.—At what o'clock did the ball take place?—It took place at midnight.—Does your brother learn to write?—He does learn.—Does he know how to read?—He does not know how yet.—Do you know the Frenchman whom I know?—I do not know the one whom you know, but I know another.—Does your friend know the same (*á los mismos*) merchants that I know?—He does not know the same (*á los mismos*), but he knows others.—Have you ever had your coat mended?—I have sometimes had it mended.—Hast thou already had thy shoes mended?—I have not yet had them mended.—Has your brother had his vest mended?—He has had it mended several times (*varias vezes*).—Hast thou had thy hat or thy vest mended?—I have neither had the one nor the other mended.—Have you had your gloves or your handkerchiefs mended?—I have had neither the one nor the other mended.—Has your brother had anything made?—He has not had anything made.—Have you looked for my gloves?—I have looked for them.—Where have you looked for them?—I have looked for them upon the



bed, and have found them under it.—Have you found my notes in the stove?—I have found them in it.—Have you found my shoes under the bed?—I have found them upon it.—How long did you stay in that country?—I stayed there two years.—Did your father remain long at the ball?—He remained there only a few minutes.

### ADDITION TO THE THIRTY-EIGHTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Come here.	Venga V. acá. <i>Ven acá.</i>	Váinga oostáid ah-káh. Vain ah-káh.
Go there.	Vaya Vd. allá. <i>Vé allá.</i>	Váh-ya oostáid ahl-yáh Vai ahl-yáh.
I am coming.	† Voy. Voy allá.	Vó-ee. Vó-ee ahl-yáh.
Make haste.	† Dese Vd. prisa. <i>Dáte prisa.</i>	Dáisay oostáid preeáisa. Dátay preeáisa.
Go quickly.	Ande V. ligero (or pron- to). <i>Anda ligero.</i>	Ánday oostáid leeháiro (or pronto). Ánda leeháiro.
To gratify you.	† Para complacer á Vd.	Para complatháir ah oostáid.
I will endeavor to..	† Me esforzaré en ...	May esfortharáy en ...
To congratulate.	† Felicitar.	Faileetheetár.
Now and then.	† Una que otra vez.	Óona kay otra váith.
Occasionally.	† De cuando en cuando, or de tiempo en tiempo.	Day kwándo en kwándo, or day teeáimpo en teeáimpo.
Seldom.	† Rara vez.	Rara váith.

 Those expressions in italics are familiar.

### EXERCISE No. 156.

My dear child, come and see me occasionally, and I will endeavor to gratify you.—Thank you, Madame.—John, go home quickly to congratulate your sister before she goes out (*antes que salga*).—I am going (*Voy*) now.—Come here, my son. Make haste, I wish to speak to you.—I am coming, father.—Have you been to your cousin's this week?—Not yet; I seldom go there.—You must go there now and then; your cousin is an honest man, and very well brought up.—You ought always remember the proverb: "Join with good men and you will become one of them." (See Addition to Less. XX.)—Have you written the letter?—Yes, Sir, it is ready since this morning.—Give it to me.—I ought to pay the postage of this letter.—I must go to the Post-Office as soon as possible (*lo mas pronto posible*).—Who is there?—Who is it?—It is I.—Walk in.—I am glad to see you. How are you?—Very well, Sir, and how do you do?—Very well, I

thank you.—I am much obliged to you for your kindness the other day.—Not at all.—I am sorry to have to (*tener que*) trouble you again.—By no means; I am always at your service. (See first Additions).—You are very kind.—What is your wish (*Qué se le ofrece á Vd.*)?—What can I do for you (*En qué puedo servir á Vd.*)?—What time is it?—Is it late?—No, Sir, it is very early.—Do me the favor to sit down, and excuse me a moment.—Certainly, with great pleasure (*Con muchísimo gusto*).—What is the best news with you?—It is said that the steamer B. has just arrived.—What news does she bring?—Some people say (*Algunos dicen*) that she brings good news.—I am very glad.—But some others (*Otros*) say quite the contrary (*todo lo contrario*), that she brings very bad news.—I am very sorry if it is the case (*si es así*). (See Addition to Lesson VIII.).

### THIRTY-NINTH LESSON.—*Leccion Trijésima-nona.*

#### OF THE IMPERFECT.—(*Pretérito imperfecto*).

The Imperfect of the Indicative is formed from the present of the infinitive, for the first conjugation by changing the termination AR,

	1st. Per.	2d. Per.	3d. Per.
For the singular into . . .	ABA,	ABA,	ABA. (1)
For the plural into . . .	ÁBAMOS,	ABAN,	ABAN.

And for the second and third conjugations, changing ER, and IR,

	1st. Per.	2d. Per.	3d. Per.
For the singular into . . .	IA,	IA,	IA.
For the plural into . . .	ÍAMOS,	IAN,	IAN.

#### *Pres. Infinitive.*

#### *Imperfect.*

To speak—I spoke.	HABLAR.	{ Yo hablABA, Vd. hablABA, él hablABA. HablÁBAMOS, Vds. hablÁBAN, ellos habLABAN.
To fear—I was fearing.	TEMER.	{ Yo temIA, Vd. temIA, El temIA. TemÍAMOS, Vds. temIAN, Ellos temIAN.
To suffer—I was suffering.	SUFIRIR.	{ Yo sufRIA, Vd. sufRIA, El sufRIA. SufríAMOS, Vds. sufRIAN, Ellos sufRIAN.

(1) The form used in the second person both singular and plural, should be understood to be according to the Diagram and illustrative Notes to it, page 136, since the form of the pronouns *tú* and *vosotros* is seldom used. However, for the few cases, therein specified, in which they should be used, see Notes to said Diagram.

Obs. A.—The preceding rule holds good for all verbs whether regular or irregular, with only the three following

EXCEPTIONS.

To be—I was.	Ser.	{ Yo era, Vd. era, El era. Éramos, Vds. eran, Ellos eran.
To see—I was seeing,	Ver.	{ Yo veía, Vd. veía, El veía. Veíamos, Vds. veían, Ellos veían.
To go—I was going.	Ir.	{ Yo iba, Vd. iba, El iba. Íbamos, Vds. iban, Ellos iban.

Obs. B.—The imperfect tense denotes the past with relation to the present, and makes known that a thing was present in a past time; as, *yo escribía*, or *estaba escribiendo cuando Vd. llegó*, I wrote (was writing) when you arrived. Consequently it answers to the English *was*, or *were*, followed by the present participle.

It serves also to denote habitual action, or action often repeated in a past time; as, *yo iba á la ópera el invierno pasado dos veces cada semana*, I went (used to go) last winter to the opera twice a week. In this case it answers to the English *used to go*.

Besides this tense, there is another in Spanish which answers to the English imperfect in other instances. It is the *Preterito definido*, so called because it defines the time or period when the action took place, (1) and denotes a thing done at a time of which nothing remains: as, *Comí ayer en casa del Señor Altula*, I dined yesterday at the house of Mr. Altula. It may be noticed therefore, that it answers to the English *did*, or the termination *ed* of the preterite.

The best and most certain rule for beginners to follow, until they become well acquainted with these two tenses in Spanish, is the following one; viz.:—To use the imperfect, except when the period in which the action took place, is expressed or otherwise understood, and entirely past; or when the words *was*, *were*, or *used to*, could not be employed in English; as in the three following instances: I saw you yesterday, *Vi á Vd. ayer*.—Did you write last night? *¿Escribió Vd. anoche?*—I wrote (or did write) two letters, *Escribí dos cartas*.

In this Lesson we will endeavor to make the scholar familiar with the use of the Imperfect; and in the next the same will be done in regard to the Preterite definite.

(1) However, it cannot be used for what took place to-day. It cannot be accompanied by the words *this week*, *this month*, &c., or by any others expressing a time which is not entirely past. The preterit indefinite (Less. XXXVII.) is then employed.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
When I was at Havana I often went to see my friends.	Cuando yo estaba en la Habana, iba á menudo á ver á mis amigos	Kwándo yo estába en la Ahbána, éeba ah mainóodo ah váir ah miss améegos.
When you were in Paris, you often went to the Elysian fields.	Cuando Vd. estaba en Paris, iba frecuentemente á los Campos-Eliseos.	Kwándo oostáid estába en Parées éeba fraikwaintaimáintay ah los Kámpos Ailéesaíos.
Rome was at first governed by kings.	Roma era al principio gobernada por reyes.	Róma áirah al preenthéepée-o gobairnáda por ráiyes.
Cæsar was a great man.	César era un grande hombre.	Tháisar áirah oon gránday ómbray.
Cicero was a great orator.	Ciceron era un grande orador.	Theethairón áirah oon gránday oradór.
Our ancestors went a hunting every day.	Nuestros abuelos iban á la caza todos los dias.	Nooáistros ahboóáilos éeban ah'la káthah todos los dée-as.
The Romans cultivated the arts and sciences, and rewarded merit.	Los Romanos cultivaban las artes y las ciencias, y premiaban el mérito.	Los Romános coolteeváhbaban las ártais e las theeáinthee-as, e premee-ahban ell máireeto.
Were you walking?	¿Estaba (Iba) Vd. paseando?	Estába (Éeba) oostáid passai-ándo?
I was not walking.	No me paseaba.	No may passai-áhba.
Were you in Madrid when the Queen was there?	¿Estaba Vd. en Madrid cuando la reina estaba allí?	Estába oostáid en Madréd kwándo la rái-eena estába ah-llée?
I was there when she was there.	Yo estaba allí cuando ella estaba.	Yo estába ah-llée kwándo éll-yah estába.
Where were you when I was in London?	¿Endónde estaba V. cuando yo estaba en Londres?	Endóndeh estába oostáid kwándo yo estába en Lóndrais?
At what time did you (used you to) dine when you were in Germany?	¿A qué hora comia Vd. cuando estaba en Alemania?	Ah káy óhra comée-ah oostáid kwándo estába en Ahlaimáneá?
I dined when my father dined.	Yo comia cuando mi padre comia.	Yo comée-ah kwándo me páhdray comée-ah.
Did you (used you to) work when he was working?	¿Trabajaba V. cuando él trabajaba?	Tráhba-hába oostáid kwándo éll trahba-hába?
I studied when he was working.	Yo estudiaba cuando él trabajaba.	Yo estoodeáhba kwándo éll trahba-hába.

Some fish.  
Some game.

Pez—Pescado.  
Casa.

Páith—Paiskáhdo.  
Káthah.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
A fishing.	La pesca.	Lah páiskah.
A hunting.	La caza.	Lah káthah.
When I lived at my father's, I rose earlier than I do now.	Cuando yo vivia en casa de mi padre, me levantaba mas temprano que ahora.	Kwándo yo veevéé-ah en kássah day me páhday, may laivantáha mas taimpránc kay ah-óhra.
When we lived in that country we went a fishing often.	Cuando vivíamos en aquel país, íbamos á menudo á la pesca.	Kwándo veevéé-ahmos en akáil pah-ées, éebahmos ah mainóodo ah la páiskah.
When I was ill I kept in bed all day.	Cuando yo estaba malo, me estaba en cama todo el dia.	Kwándo yo estába máhlo, may estaba en káhma todo ell dée-ah.
Last summer, when I was in the country, there was a great deal of fruit.	Cuando yo estaba en el campo el verano pasado, habia muchas frutas.	Kwándo yo estába en ell kámpo ell vairáno passádo, ah-bée-ah móochas fróotas.

<i>A THING.</i>	<i>UNA COSA.</i>	<i>Óona cósa.</i>
The same thing.	La misma cosa.	La míssma cósa.
The same (the very) man.	El mismo hombre.	Ell míssmo ómbray.
It is all one (the same).	Es todo uno (Es lo mismo).	Es todo óono (Es lo míssmo).

SUCH.	{ TAL. SEMEJANTE. IGUAL.	Tal. Saimaihántay. Eegwál.
Such a man.	{ Tal hombre. Un hombre tal.	Tal ómbray. Óon ómbray tal.
Such men.	Tales hombres.	Táhlais ómbrais.
Such a woman.	{ Tal mujer. Una mujer tal.	Tal mooháir. Óona mooháir tal.
Such things.	{ Tales cosas. Cosas semejantes.	Táhlais cósass. Cósass saimaihántais.
Such men merit esteem.	Semejantes hombres merecen aprecio.	Saimaihántais ómbrais mairáithain apráitheeo.

<i>OUT.</i>	<i>AFUERA. FUERA.</i>	<i>Ahfoo-áira. Foo-áira.</i>
Out of the city.	Fuera de la ciudad.	Foo-áira day la thee-oo-dád
Without, or out of doors.	Fuera.	Foo-áira.
The church stands outside the city.	La iglesia está fuera de la ciudad.	La eegláisea estáh foo-áira day la thee-oo-dád.
The town or city gate.	La puerta de la ciudad.	La poo áirta day la thee-oo-dád.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
The barrier, the turnpike.	La barrera.	La barráira.
Seldom, rarely.	Raramente, rara vez.	Raraméntay, rárah váith.
Some brandy.	Aguardiente.	Agwardeeáintay.
The life.	La vida.	La véeda.
To earn one's livelihood by ...	Ganar la vida en ...	Gahnár la véeda en ...
I earn my livelihood by working.	Gano la vida en trabajar, or trabajando.	Gáhno la véeda en trabahár, or traba-hándo.
He earns his livelihood by writing.	Él gana la vida en escribir, or escribiendo.	Éll gáhna la véeda en es-creebéer, or escreebée-áindo.
I gain my money by working.	Gano mi dinero trabajando.	Gáhno me deenáiro trabahándo.
By what does that man gain his livelihood?	¿Enqué (Cómo) gana aquel hombre la vida?	En káy (Cómo) gáhna ah-káil ómbray la véeda?
<hr/>		
TO PROCEED, TO GO ON, TO CONTINUE. }	CONTINUAR. PROSEGUIR.	Continoo-ár. Prosaigéir.
He continues his speech.	El continúa su discurso.	Éll continóo-ah soo diss kóorso.
A good appetite.	Un buen apetito.	Oon boo-áin appaitéeto.
The narrative, the tale.	La narracion, el cuento.	La narratheeón, ell kwáinto.
The edge, the brink.	La orilla, la márjen.	La orill-yah, la márhain.
The bank, the shore.	La ribera, la playa.	La reebáira, la pláh-yah.
The coast.	La costa.	La cóstah.
The edge of the brook.	La orilla del arroyo.	La orill-yah dail ar-róh-yo.
On the sea-shore.	En la orilla del mar.	En la orill-yah dail már.
<hr/>		
People, or folks.	Jente, or jentes.	Héntay, or héntais.
They are good folks.	Es buena jente. Son buenas jentes.	Es boo-áina héntay. Son boo-áinas héntais.
They are wicked folks.	Es mala jente. Son malas jentes.	Es máhla héntay. Son mahlas héntais.
<hr/>		
I forgot. We forgot.	Yo olvidaba. Nosotros olvidábamos.	Yo olveedába. Nosótro olveedábamos.
You forgot. (Sing. and Plur.)	Vd. olvidaba. Vds. olvidaban.	Oostáid olveedába. Oostáidais olveedában.
He forgot. They forgot.	Él olvidaba. Ellos olvidaban.	Éll olveedába. Éll-yos olveedában.
Thou forgottest.	Tú olvidabas.	Too olveedábas.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
When we went to school we often forgot our books.	Cuando nosotros íbamos á la escuela, olvidábamos á menudo nuestros libros.	Kwándo nosótroos éebamos ah la eskoo-áila, olveedá-bamos ah mainóodo noo-áistros léebros.
When you went to church you often prayed to God for your children.	Cuando Vd. iba á la iglesia, rogaba á menudo á Dios por sus hijos.	Kwándo oostáid éeba ah la eegláisee-ah, rogáhba ah mainóodo ah Dee-ós por soos ée-hos.
I paid. We paid.	Yo pagaba. Nosotros pagábamos.	Yo pagáhba. Nosótroos pagáhbamos.
You paid. (Sing. and Plur.)	Vd. pagaba. Vds. pagaban.	Oostáid pagáhba. Oostáidais pagahban.
He paid. They paid.	Él pagaba. Ellos pagaban.	Éll pagáhba. Éll-yos pagáhban.
Thou paidst	Tú pagabas.	Too pagáhbas.
When we received some money, we employed it in purchasing good books.	Cuando recibíamos dinero, lo empleábamos en comprar buenos libros.	Kwándo raitheebée-amos deenáiro, lo aimplai-áhbamos en comprar boo-áinos léebros.
When you bought of that merchant, you did not always pay in cash.	Cuando Vd. compraba de aquel comerciante, no siempre pagaba al contado.	Kwándo oostáid comprába day ah-káil comairthee-ántay, no seeáimpray pagáhba al contádo.
Has your sister succeeded in mending your cravat?	¿Ha logrado componer la corbata de Vd. su hermana?	Ah lográhdo componáir la corbáta day oostáid soo airmána?
She has succeeded in it.	Lo ha logrado.	Lo ah lográhdo.
Has the woman returned from the market?	¿Ha vuelto del mercado la mujer?	Ah voo-áilto dáil mairkádo la mooháir?
She has not yet returned.	No ha vuelto aun.	No ah voo-áilto ah-óon.
Did the women agree to that?	¿Han convenido las mujeres en eso?	An convainéedo las mooháirais en áiso?
They did agree to it.	Han convenido en ello.	An convainéedo en éll-yo.
Where is your sister gone to?	¿Adónde ha ido su hermana de Vd.?	Ahdónde ah éedo soo airmána day oostáid?
She is gone to the church.	Ella ha ido á la iglesia.	Éll-ya ah éedo ah la eegláise-ah.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Spain.	España.	Espán-ya.
France.	Francia.	Fránthee-ah.
England.	Inglaterra.	Eenglataír-ra.
Mexico.	Méjico.	Méhico.
The United States.	Los Estados-Unidos.	Los Estáhdos Oonéedós.
WHY?	¿POR QUÉ?	Por káy?
BECAUSE.	PORQUE.	Pórkay.

## EXERCISE No. 157.

Were you loved when you were in Mexico?—I was not hated.—Was your brother esteemed when he was in London?—He was loved and esteemed.—When were you in Spain?—I was there when you were there.—Were you in Madrid when the Queen was there?—I was there when she was there.—Was your uncle in London when I was there?—He was there when you were there.—Where were you when I was in Spain?—I was in Paris.—Where was your father when you were in the United States?—He was in England.—At what time did you breakfast when you were in France?—I breakfasted when my uncle breakfasted.—Did you work when he was working?—I studied when he was working.—Did your brother work when you were working?—He played when I was working.—On what (*De qué*) lived our ancestors?—They lived on nothing but fish and game, for they went a hunting and fishing every day.—What sort of people were the Romans?—They were very good people, for they cultivated the arts and sciences, and rewarded merit.—Did you often go to see your friends when you were in Havana?—I went to see them often.—Did you sometimes go to the Elysian Fields when you were at Paris?—I often went thither.

## EXERCISE No. 158.

What did you do when you lived in that country?—When we lived there we went a fishing often.—Did you not go out walking (*iba á pasear*)?—I went out walking sometimes.—Do you rise early?—Not so early as you; but when I lived at my uncle's I rose earlier than I do now.—Did you sometimes keep (*quedar*) in bed when you lived at your uncle's?—When I was ill, I kept in bed all day.—Is there much fruit this year?—I do not know; but last summer, when I was in the country, there was (*habia*) a great deal of fruit.—What do you get your livelihood by?—I get my livelihood by working.—Does your friend get his livelihood by writing?—He gets it by speaking and writing.—Do these gentlemen get their livelihood by working?—They get it by doing nothing, for they are too idle to work.—What



has your friend gained that money by?—He has gained it by working.—What did you get your livelihood by when you were in England?—I got it by writing.—Did your cousin get his livelihood by writing?—He got it by working.—Have you ever seen such a person?—I have never seen such a one.—Have you already seen our church?—I have not seen it yet.—Where does it stand?—It stands outside the town. If you wish to see it I will go with you in order to show it to you.—What do the people live upon that live on the sea-shore?—They live on fish alone.—Why will you not go a hunting any more?—Why do you not eat?—Because I have not a good appetite.—Why does your brother eat so much?—Because he has a good appetite.

## EXERCISE No. 159.

Whom are you looking for?—I am looking for my little brother.—If you wish to find him you must go into the garden, for he is there.—The garden is large, and I shall not be able to find him if you do not tell me in which part of it he is.—He is sitting under the large tree under which we were sitting yesterday.—Now I shall find him.—Why did you not bring my shoes?—They were not made, so that I could not bring them; but I bring them to you now.—You have learned your lesson; why has not your sister learned hers?—She has taken a walk with my mother, so that (*de suerte que*) she could not learn it; but she will learn it to-morrow.—When will you correct my exercises?—I will correct them when you bring me those of your sister.—Do you think you have made errors in them?—I do not know.—If you have made errors it is because you have not studied your lesson well; for the lesson must be learned well to make no errors in the exercises.—It is all the same; if you do not correct them to-day, I shall not learn them before (*hasta*) to-morrow.—You must not make any errors in your exercises, for you have all you want in order to make none.

## EXERCISE No. 160.

Did you forget anything when you went to school?—We often forgot our books.—Where did you forget them?—We forgot them at the school.—Did we forget anything?—You forgot nothing.—Did your mother pray (*rogar*) for any one when she went to church?—She prayed for her children.—For whom did we pray?—You prayed for your parents.—For whom did your parents pray?—They prayed for their children.—When you received your money what did you do with it?—We employed it in purchasing some good books.—Did you employ yours also in purchasing books?—No; we employed it in assisting the poor (*en socorrer á los pobres*).—Did you not pay your tailor?—We did pay him.—Did you always pay in cash when you bought of that merchant?—We always paid in cash, for we never buy on credit (*á crédito*).—Has your sister succeeded in mending your stockings?

—She has succeeded in it.—Has your mother returned from church?—She has not yet returned.—Whither has your aunt gone?—She has gone to church.—Whither have your cousins (fem.) gone?—They have gone to the concert?—Have they not yet returned from it?—They have not yet returned.

### ADDITION TO THE THIRTY-NINTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
All at once. At once.	† Á la vez. De una vez.	Ah la vaith. Day óona vaith.
Once begun ...	† Una vez empezado...	Óona vaith empetháhdo...
As usual.	† Como de costumbre.	Cómo day costóombray.
To be married to ...	† Casarse con ...	Kahsársay con ...
Here it is.	{ † Helo aquí. Aquí está.	{ Éhlo ah-kée. Ah-kée está.
	{ † Aquí lo tiene Vd.	{ Ah-kée lo teeáiney oostáid.
There it is.	{ † Helo allí. Allí está.	{ Éhlo ahl-llée. Ahl-llée está.
	{ † Allí lo tiene Vd.	{ Ahl-llée lo teeáiney oostáid.
Suddenly.	{ † Repentinamente.	{ Raipainteenaméntay.
	{ † De repente.	{ Day raipáintay.
To be silent.	† Callarse. Guardar si-	Kál-yársay. Gooardár see-
To hold one's peace.	lencio.	laintheeo.
Be silent.	† Cállese Vd. Cállate.	Kál-yáisay oostáid. Kál-
Hold your peace.		yatay.
I have heard.	† He sabido. He oído	Eh sahbéedo. Eh oéedo
	decir.	daithéer.
Since.	† Ya que.. Una vez que..	Ya kay... Óona vaith kay...

### EXERCISE No. 161.

Boys, I am very glad to see that you learn your lesson all at once, and since you have once begun, I hope that you will continue to do so every time.—My friend, I have heard that you are going to be married to a young lady of New York; as usual, you are always with the ladies.—Who has a copy of the Spanish Grammar?—I have one.—Where is it?—Here it is.—And where is the Key to it?—I hav'n't it here; it is at home.—Can you send for it?—Yes, Sir.—Can you see the Spanish ship from this tower?—Yes, there it is.—Have you seen the book that was on the table?—I have seen it; there it is.—How is your father to-day?—He is a little indisposed.—In earnest? Then we must be silent.—Do you wish to read the Pictorial Bible?—Not at present.—Perhaps you wish to read the book that I have published?—Nor that either.—What day of the month is it?—It is the thirtieth.—What day of the week is it?—To-day is Tuesday.—What month is it?—The month of January, one thousand eight hundred and forty-nine.—Why do you carry that umbrella in such fine weather?—Because rain (*la lluvia*) may come suddenly.—Is

your grandfather dead?—Yes, Sir; he died a sudden death (*murió de repente*). And since that time (*Desde entonces*) you think that everything may happen (*suceder*) suddenly, do you not (*no es verdad*)?—Certainly.—Come hither and tell me where you have been.—I am coming.—Make haste.—I will endeavour to go as soon as possible.—Is it true (*Es verdad* or *cierto*) that you have got married?—It is true.—Then, Sir, I congratulate you with all my heart (*de todo corazón*).—Do you go to the Opera often?—I go very seldom; my brother goes now and then, but my sister goes twice every week.—Does your wife go with you?—She goes occasionally; she doesn't like to go too often, for her health is very delicate, and she cannot go out at night without catching a cold (*cojer un resfriado*).

### FORTIETH LESSON.—*Leccion Cuadrajésima.*

#### OF THE PRETERITE DEFINITE. — (*Pretérito Definido*).

This tense is formed from the infinitive, by changing, for the first conjugation, AR,

	1st. Per.	2d.	3d.
For the singular into . . .	É,	6,	6.
For the plural into . . .	ÁMOS,	ARON,	ARON. (1)

And for the second and third conjugations, changing ER, and IR,

	1st. Per.	2d.	3d.
For the singular into . . .	í,	ió,	ió.
For the plural into . . .	ÍMOS,	IERON,	IERON.

#### EXAMPLES.

INFINITIVE.	PRETERITE DEFINITE.					
	Yo	Vd.	ÉL	NOSOTROS	Vds.	ELLOS
Amar (To love).	amÉ,	amó,	amó,	amÁMOS(2)	amARON,	amARON.
Temer (To fear).	temí,	temió,	temió,	temIMOS,	temIERON,	temIERON.
Sufrir (To suffer).	sufrí,	sufrió,	sufrió,	sufríMOS,	sufrierON,	sufrierON.

#### EXCEPTIONS.

The verbs which we give as exceptions to the formation of the Imperfect of Subjunctive (Lesson 45th), form the same exceptions

(1) See Note, preceding Lesson.

(2) As the termination of the first person plural of the Preterite Definite, in all verbs of the first and third conjugations, is the same as that of the Present of the Indicative, the former should always be accented, to distinguish it from the latter.

to the formation of the Preterite Definite; by referring to which the scholar will be able to form the Preterite Definite, as it is regularly formed from that tense as in regular verbs, excepting only the verbs *dormir*, *morir*, and *podrir*, which are regular in the first two persons. Those having *e* in the penultimate syllable of the third conjugation, are regular in the first two persons.

### ON THE USE OF THE PRETERITE DEFINITE.

(See Obs. B., preceding Lesson).

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I had done reading when he entered.	Yo habia acabado de leer cuando él entró.	Yo ahbée-ah ahkabáday lai-áir kwándo éll entró.
You had lost your purse when I found mine.	Vd. habia perdidosu bolsa cuando yo encontré la mia.	Oostáid ahbée-ah pairdéedo soo bólsa kwándo yo en-contráy la mée-ah.
Obs. A.—These examples show that the pluperfect is formed in Spanish as in English, viz.: with the imperfect of the auxiliary and the past participle of the verb to be conjugated.		
We had dined when he arrived.	Habíamos comido cuando él llegó.	Ahbée-amos coméedo kwándo éll llyaigó.
The King had appointed an Admiral when he heard (did hear) of you.	El rey habia nombrado un almirante cuando le hablaron de Vd.	Ell rái-ee ahbée-ah nombrádo oon almee-rántay kwándo lay ahbláron day oostáid.
After having spoken you went away.	Despues de haber hablado V. se fué.	Daispooáis day ahbáir ahbládo oostáid say foo-áy.
After shaving, I washed my face.	Despues de haberme hecho la barba, me lavé la cara.	Daispooáis day ahbáirmay áicho la bárba, may la-váy la kára.
After having warmed themselves, they went into the garden.	Despues de haberse calentado, fueron al jardin.	Daispooáis day ahbáirsay kahlaintádo, foo-áiron al hardéen.
As soon as the bell rung (did ring), you awoke.	Luego que sonó la campana, Vd. se despertó.	Loo-áigo kay sonó la kam-pána, oostáid say dais-pairtó.
As soon as they called (did call) me, I got (did get) up.	Luego que me llamaron, me levanté.	Loo-áigo kay may llyamáron may laivantáy.
As soon as he was ready he came to see me.	Luego que estuvo listo, vino á verme.	Loo-áigo kay estóovo léesto, véeno ah váirmay.
As soon as we had our money we agreed to that.	Luego que tuvimos nuestro dinero, convenimos en eso.	Loo-áigo kay toovéemos nooáistro deenáiro, con-vainéemos en áiso.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
As soon as he had his horse, he came to show it to me.	Luego que él tuvo su caballo, vino á mostrármelo.	Loo-áigo kay éll tóovo soo kahbál-yo, véeno ah mostrármelo.
After trying several times, they succeeded in doing it.	Despues de haber probado varias veces, lograron hacerlo.	Daispooáis day ahbáir probádo váhrias váithais, lograron ahtháirlo.
As soon as I saw him, I obtained what I wanted (was wanting)	Luego que le ví, conseguí lo que queria.	Loo-áigo kay lay vée, consaigéy lo kay kairée-ah.
As soon as I spoke to him he did what I told him.	Luego que le hablé, hizo lo que le dije.	Loo-áigo kay lay ahbláy, éetho lo kay lay déehay.
The business was soon over.	El negocio estuvo pronto concluido.	Ell naigothéeo estóovo prónto concloo-éedo.

### ON THE PRETERITE ANTERIOR.—(*Pretérito Anterior*).

This tense is compounded of the *Pretérito Definido* of the auxiliary *haber*, and the past participle of the verb to be conjugated. It is used (from its name *anterior*), to express an action passed before another which is likewise past; and is hardly ever used except after one of the conjunctions:

As soon as.	Luego que. Así que.	Loo-áigo kay. Ahseé kay.
After.	Despues que.	Daispoo-áis kay.
When.	Cuando.	Kwándo.
No sooner, scarcely.	Apénas.	Ahpáinas.

It also expresses an action quickly done.

#### EXAMPLES.

As soon as I had finished my work, I carried it to him.	Luego que hube concluido mi trabajo, se lo llevé.	Loo-áigo kay óobay concloo-éedo me trabáho, say lo lee-aiváy.
As soon as I had dressed myself, I went out.	Luego que me hube vestido, salí.	Loo-áigo kay may óobay vaistéedo, sahlée.
When they had done playing, they began singing.	Cuando hubieron acabado de jugar, comenzaron á cantar.	Kwándo oobee-áiron ahkabádo day hoogár, comaintháron ah kantár.
When I had dined, it struck twelve.	Cuando hube comido dieron las doce.	Kwándo óobay coméedo dee-áiron las dóthay.
As soon as the guests were assembled, the repast commenced.	Luego que los huéspedes se hubieron reunido, comenzó el refrijerio.	Loo-áigo kay los ooáispaidais se oobee-áiron raiconéedo, comainthó ell raifreeháireo.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I had soon done eating.	Pronto hube acabado de comer.	Prónto óobay ahkabádo day comáir.
After the soldiers had pillaged the town, they slaughtered without pity the women and children.	Después que los soldados hubieron saqueado la ciudad, mataron sin piedad las mujeres y los niños.	Daispooáis kay lossoldáhdos oobee-áiron sahkai-áhdó la thee-oodád, matáron sin pee-aidád las mooháirais e los néen-yos.
Scarcely had we arrived, when we were conducted to the King.	Apénas hubimos llegado, cuando nos condujeron al rey.	Ahpáinas oobéemos lleai-gáhdó, kwándo nos con-dooháiron al rái-ee.
He had no sooner perceived us than he advanced towards us.	Apénas nos hubo visto que se acercó á nosotros.	Ahpáinas nos óobo véesto kay say athaircó ah nos-ótro

## EXERCISE No. 162.

What did you do (*Qué hizo Vd.*) when you had finished your letter?—I went to my brother who took me to the theatre, where I had the pleasure to find (*encontrar á*) one of my friends whom I had not seen for ten years.—What did you do after getting up (*levantarse*) this morning?—When I had read the letter of the Polish Count, I went to see the theatre of the Prince, which I had not seen before (*habia visto todavía*).—What did your father do when he had breakfasted?—He shaved, and went out.—What did your friend do after he had been a walking?—He went to the Baron.—Did the Baron cut the meat after he had cut (*rebanar*) the bread?—He cut the bread after he had cut the meat.—When do you set out?—I do not set out 'till to-morrow; for (*pues*) before I leave (*partir*), I will once more see (*volver á ver*) my good friends.—What did your children do when they had breakfasted?—They went a walking with their dear preceptor.—Where did your uncle go after he had warmed himself (*se hubo calentado*)?—He went nowhere: after he had warmed himself, he undressed (*se desnudó*) and went to bed (*se fué á la cama*).—At what o'clock did he get up?—He got up at sunrise (*al salir del sol*).—Did you wake him?—I had no need to wake him, for he had got up before me.—What did your cousin do, when he heard of the death (*muerte*) of his best friend?—He was much afflicted (*aflijido*), and went to bed without saying a word.—Did you shave before you breakfasted?—I shaved when I had breakfasted.—Did you go to bed when you had supped (*cenado*)?—When I had eaten supper I wrote my letters, and when I had written them I went to bed.—At what

(*De qué*) are you afflicted?—I am afflicted at that accident.—Are you afflicted at the death of your relative?—I am much afflicted at it (*de ella*).—When did your relation die (*murió*)?—He died last month.—Of whom do you complain (*se queja Vd.*)?—I complain of your boy.—Why do you complain of him?—Because he has killed the pretty dog which I received from one of my friends.—Of what has your uncle complained?—He has complained of what you have done.—Has he complained of the letter which I sent him the day before yesterday?—He has complained of it.—Did you go out last night?—No, Sir, I did not go out, because I was afraid of catching cold.—Have you ever had a sore throat (*mal de garganta*)?

## EXERCISE No. 163.

Why did you not stay longer (*se estuvo Vd. mas tiempo*) in Havana?—Because I had no money to stay longer.—Where have you been since I saw you?—I have been in the United States.—A peasant having seen that old men (*los ancianos*) used spectacles (*anteojos*) to read, went (*se dirigió*) to an optician (*un óptico*) and asked for a pair. The peasant then took a book, and having opened it, said (*dijo que*) the spectacles were not good. The optician took another pair (*par*) of the best which he could find in his shop (*la tienda*) and placed them (*se lo puso*) upon his (*las*) nose; but the peasant being still unable to read, the optician said to him: "My friend, perhaps you cannot read at all" (*sabe leer absolutamente*). "If I could" (*Si yo supiera*), said the peasant, "I should not want (*necesitaria*) your spectacles."—Henry IV meeting (*encontrando*) one day in his palace (*palacio*) a man whom he did not know, asked him to whom he belonged. "I belong to myself" (*Me pertenezco á mí mismo*), replied (*replicó*) the man. "My friend," said the King, "you have a stupid master (*un dueño muy necio*)."—Tell us what has happened to you lately (*recientemente*).—Very willingly (*con mucho gusto*); but on condition (*bajo la condicion*) that you will listen to me without interrupting (*interrumpir*) me.—We will not interrupt you, you may be sure (*seguro*) of it.—Being lately at the theatre, I saw "The Speaking Picture" (*El cuadro parlante*), and "The Weeping Woman" (*La mujer llorosa*) performed (*ver representar*). This latter play (*esta última pieza*) not being very amusing to me (*no divirtiéndome mucho*), I went to the concert, where the music gave me a violent headache. I then left the concert, cursing it (*echando pestes*), and went straight (*en derecha*) to the madhouse (*casa de locos*) in order to see my cousin. On entering the hospital (*Al entrar en el hospital*) of my cousin, I was struck with horror (*quedé horrorizado*) at seeing several madmen (*locos*) who came up to me (*que se acercaron á mí*), jumping (*saltando*) and howling (*aullando*).—What did you do then?—I did the same, *al mismo tiempo que se retiraban*.

## EXERCISE No. 164.

GIVE AN ANSWER TO THE FOLLOWING QUESTIONS.

¿Vió Vd. ayer á su primo?—Sí (*or No*), &c.—¿Comenzaron Vds. anoche sus ejercicios?—Sí, &c.—¿Estuvo Vd. el viernes pasado en la ópera?—Sí, &c.—¿Salió Vd. el miércoles pasado?—¿Comió Vd. ayer en casa de su tío?—¿Estuvo Vd. el año pasado en la Habana?—¿Cerró Vd. la puerta cuando Vd. salió?—¿Se dieron Vds. las manos (*Did you shake hands with him*)?—¿Á qué hora nos sentámos ayer á la mesa (*did we sit down at table*)?—¿Durmió Vd. bien antenoche?—¿Cantó anoche su hermana de Vd.?—¿La habló Vd. en español?—¿Qué soñó Vd. antenoche?—¿Tomaron Vds. á su salud (de el)?—¿Comió (ella) ayer alguna fruta?—¿Sintió Vd. anoche algun dolor (*any pain*)?—¿Á qué hora se fué Vd. á su casa?—¿Duró mucho tiempo la pelea (*the fight*)?—¿Le dió á Vd. algo su hermano la semana pasada?—¿Estudiámos el mes pasado el frances?—¿Le escondió á Vd. el sombrero cuando Vd. estuvo en su casa?—¿Cumplieron ellos su promesa?—¿Lo dejó ella á la eleccion de Vd. (*Did she leave it to your choice*)?—¿Le dejó á Vd. ir al teatro su padre de Vd.?—¿Le encontrámos por casualidad?—¿Le pagaron al hombre?—¿Se levantó Vd. temprano anteayer?—¿Se levantó mi hermano ántes que Vd. el domingo pasado?—¿Puso Vd. (*Did you set*) el tintero sobre la mesa?—¿Le escribió Vd. la semana pasada?—¿Le envió á Vd. una carta el lunes pasado?—¿Le vió Vd. el miercoles pasado?—¿Comprámos algo ayer por la mañana?—¿Vendió Vd. su pájaro el juéves pasado?—¿Llegaron á tiempo (*in time*)?—¿Estuvo Vd. malo el mártes pasado?—¿Contestámos á su esuela (*note*) el sábado pasado?—¿Estuvo Vd. anoche en el concierto?—¿Le gustó á Vd.?—¿Se divirtió Vd. (*Did you amuse yourself there*)?—¿Halló Vd. lo que buscaba?—¿Se acordó Vd. (*Did you remember*) donde lo dejó?—¿Habian ellos (*or ellas*) vuelto cuando Vd. llegó?—¿Estaban abiertas las puertas cuando Vds. llegaron?—¿Habia él escrito cuando Vd. escribió?—¿Estaba contenta cuando Vd. la vió?—¿Lo habian impreso todo cuando V. les habló?—¿Habia ya muerto cuando llegámos?—¿Habia Vd. puesto el libro en su lugar cuando su padre de Vd. lo pidió?—¿Estaba indispuerto cuando Vds. le vieron?—Estaba ya roto su alfanico de Vd. cuando lo compró?

## ADDITION TO THE FORTIETH LESSON.

English.	Spanish.	Pronunciation.
It is customary.	† Se acostumbra. Es costumbre.	Say acostóombra. Es costóombray.
All things being equal.	† En igualdad de circunstancias.	En egwaldád day theer-coonsthántheeass.



<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
At the middle of next month.	† A mediados del mes próximo (que entra or que viene).	Ah maidee-áhdos dail mais próximo (kay énta or kay vee-áinay).
That is not my business.	Ese no es negocio (or asunto) mio.	Áisay no es naigótheeo (or assóonto) mée-o.
That is not your business.	Ese no es negocio de Vd.	Áisay no es naigótheeo day oostáid.
That is his business.	Ese es negocio suyo (de él).	Áisay es naigótheeo sóoyo (day éll).
To attract, to call, to invite the attention.	Llamar la atencion.	Lleamár la atentheo-ón.
It looks like (resembles).		
	† Se parece.	Say paráithay.
Altogether.	Enteramente. Del todo. Todo junto.	Entairamáintay. Dail tódo. Tódo. Tódo hóonto.

## EXERCISE No. 165.

Are you ready?—Not yet.—When will you be ready to go to Spain?—I shall be ready about the middle of next month.—I have heard that it is customary in this country to eat in a hurry.—It is not altogether true (*verdad* or *cierto*), for, all things being equal, the people of this country eat as slow (*despacio*) as those of other countries.—Why do some foreigners (*algunos extranjeros*—See Spanish synonyma page 182) play at chess, cards, and every kind of game (*toda clase de juego*) on Sunday?—Because it is customary among themselves (*entre ellos*); but it is not your business, nor mine either, but their own business.—Certainly.—That young lady puts on a great many jewels, in order to attract the attention of people.—She puts them on in order to gratify her father, who (*quien*—See Rule and Examples, page 118, at the bottom,) wishes to see her richly attired.—She looks very fine.—She resembles her mother very much. (The scholar will please translate the Exercises No. 26, page 47, and No. 29, page 51).

## A MAGNANIMOUS ANSWER.

A lady made a complaint (*presentó una queja*) to Frederick the Great, King of Prussia.

—Sire, said she, my husband treats me (*me trata*) very ill.

—That is not my business, replied the monarch.

—But he speaks of your Majesty (*Vuestra Majestad*) in the most injurious terms (*en los términos mas ofensivos*).

—That is not your business.

FORTY-FIRST LESSON.—*Leccion Cuadrajésima-prima.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To PROMISE,—PRO- MISED.	PROMETER, — PRO- METIDO.	Promaitáir,—promaitéedo.
To LEARN,—LEARN- ED.	APRENDER,—APREN- DIDO.	Appraindáir, — apprain- déedo.
To WAIT,—WAITED.	ESPERAR,—ESPERA- DO.	Aispairár,—aispairáhdo.
	AGUARDAR,—AGUAR- DADO.	Ahgwardár,—ahgwardáh- do.
Do you promise me to come?	¿Me promete Vd. venir?	May promáitay oostáid vainéer?
I do promise you (it to you).	Se lo prometo á Vd.	Say lo promáito ah oos- táid.
What have you pro- mised the man?	¿Qué ha prometido Vd. al hombre?	Kay ah promaitéedo oos- táid al ómbray?
I have promised him nothing.	No le he prometido nada.	No lay eh promaitéedo náhda.
<hr/>		
To LOSE,—LOST.	PERDER,*--PERDIDO.	Pairdáir,—pairdéedo.
How much has your brother lost?	¿Cuánto ha perdido su hermano de V.?	Kwánto ah pairdéedo soo airmáno day oostáid?
He has lost about two dollars.	Ha perdido como unos dos duros.	Ah pairdéedo como óonos dos dóoros.
<hr/>		
ABOUT.	COMO. COMO UNOS.	Cómo. Cómo óonos.
It is about two o'clock.	Son como las dos.	Son cómo las dos.
<hr/>		
Have you ever learn- ed Spanish?	¿Ha aprendido Vd. alguna vez el es- pañol?	Ah appraindéedo oostáid algóona vaith ell aispán- yól?
I have learned it for- merly.	Lo he aprendido en otro tiempo.	Lo eh appraindéedo en ótro teeáimpo.
<hr/>		
To WEAR OUT. To USE.	USAR. GASTAR. CON- SUMIR.	Oosár. Gasstár. Consoo- méer.
To REFUSE.	REHUSAR.	Rai-oosár.
To SPELL.	DELETREAR.	Dailaitrai-ár.
<hr/>		
How?	¿CÓMO?	Cómo?
WELL.	BIEN.	Bee-áin.
BADLY.	MAL. MALAMENTE.	Mal. Mahlamáintay.
<hr/>		
So. THUS.	Así. DE ESTE MODO.	Ahsée. Day áistay módo.
So so.	TAL CUAL. Así, así.	Tal kwál. Ahsée, ahsée.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<b>IN THIS MANNER.</b>	<b>DE ESTA MANERA.</b>	<b>Day áista manáira.</b>
	<b>DE ESTE MODO.</b>	<b>Day áistay módo.</b>
<b>How has your brother written his exercise?</b>	<b>¿Cómo ha escrito su ejercicio su hermano de Vd.?</b>	<b>Cómo ah aiscreeto soo aihairthéetheeo soo airmáno day oostáid?</b>
<b>He has written it well.</b>	<b>Lo ha escrito bien.</b>	<b>Lo ah aiscreeto bee-áin.</b>

<b>TO DRY.</b>	<b>SECAR.</b>	<b>Saikár.</b>
<b>Do you put your coat to dry?</b>	<b>¿Pone Vd. á secar su casaca?</b>	<b>Pónay oostáid ah saikár soo kassáka?</b>
<b>I do put it to dry.</b>	<b>La pongo á secar.</b>	<b>La póngo ah saikár.</b>

<b>How old are you?</b>	<b>¿Qué edad tiene Vd.?</b>	<b>Káy aidád tee-áinay oostáid?</b>
	<b>¿Cuántos años tiene Vd.?</b>	<b>Kwántos án-yos tee-áinay oostáid?</b>

**I am twelve years old.** † **Tengo doce años.** Táingo dóthay án-yos.

<b>How old is your brother?</b>	<b>¿Qué edad tiene su hermano de Vd.?</b>	<b>Káy aidád tee-áinay soo airmáno day oostáid?</b>
	<b>¿Cuántos años tiene su hermano de V.?</b>	<b>Kwántos án-yos tee-áinay soo airmáno day oostáid?</b>

**He is thirteen years old.** † **Tiene trece años.** Tee-áinay tráithay án-yos.

<b>ALMOST.</b>	<b>CASI.</b>	<b>Káhsee.</b>
<b>He is almost fourteen years old.</b>	<b>† Tiene casi catorce años.</b>	<b>Tee-áinay káhsee kahtórtay án-yos.</b>

**ABOUT. SOMETHING LIKE.** **COMO UNOS. COMO.** **Cómo óonos. Cómo.**

**NEARLY ...** **CERCA DE ...** **Tháirka day ...**  
**I am about (or something like) fifteen years old.** † **Tengo como unos quince años.** Táingo cómo óonos kéenthay án-yos.

**He is nearly sixteen years old.** † **Tiene cerca de diez y seis años.** Tee-áinay tháirka day dee-áith e sái-ees án-yos.

**HARDLY.** **APÉNAS.** **Ahpáinas.**  
**You are hardly seventeen years old.** † **Vd. tiene apenas diez y siete años.** Oostáid tee-áinay ahpáinas dee-áith e see-áitay án-yos.

**NOT QUITE.** **TODAVÍA NO HA CUMPLIDO.** **Todavée-ah no ah coomplédo.**  
**No—TODAVÍA. No—DEL TODO.** **No—todavée-ah. No—dell todo.**

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I am not quite eighteen years old.	† Todavía no he cumplido diez y ocho años. † No tengo todavía diez y ocho años.	Todavée-ah no eh coom-pleedo dee-áith e ócho án-yos. No taingo todavée-ah dee-áith e ócho án-yos.
Are you older than your brother?	† ¿Es Vd. mayor que su hermano? † ¿Es V. de mas edad que su hermano?	Es oostáid mah-yór kay soo airmáno? Es oostáid day mass aidád kay soo airmáno?
I am younger than he.	† Soy menor que él. † Soy mas jóven que él. † Soy de ménos edad que él.	Só-ee mainór kay éll. Só-ee mas hó-vain kay éll. Só-ee day máinos aidád kay éll.

OF AGE. MAYOR DE EDAD. Mah-yór day aidád.

Obs.—*Mayor de edad* (of age), is the person who has arrived at the age fixed by the laws of the country to enable him to transact business on his own account. According to the Spanish law, males are of age at twenty-five, and females at twenty-three.

Aged.	Avanzado en edad (or años).	Ah-vantháhdó en aidád (or án-yos).
Old.	Viejo. Anciano.	Vee-ái-hó. Anthee-áhno.
Young.	Jóven.	Hó-vain.

THERE IS. THERE ARE. HAY. Ah-ee.

How many persons are there at the ball?	¿Cuántas personas hay en el baile?	Kwántas pairsónas áh-ee en ell báh-eelay?
There are nearly twenty.	Hay cerca de veinte.	Áh-ee tháirka day vái-eentay.

TO UNDERSTAND,-- UNDERSTOOD.	ENTENDER,* — EN- TENDIDO.	Aintaindáir—aintaindéedo.
	COMPRENDER,--COM- PRENDIDO.	Compraindáir—comprain- déedo.

I understand. We understand.	Yo entiendo. Nosotros entendemos.	Yo aintee-áindo. Nosotros aintaindáimos.
You understand, (Sing. and Plur.)	Vd. entiende. Vds. entienden.	Oostáid aintee-áinday. Oostáidais aintee-áindain.
He understands. They understand.	El entiende. Ellos entienden.	Éll aintee-áinday. Ellos aintee-áindain.
Thou understandest.	Tú entiendes.	Too aintee-áindais.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
THE NOISE.	{ EL RUIDO. EL ES- TRUENDO. EL SU- SURRO.	Ell roo-éedo. Ell aistroo- áindo. Ell soo-sóor-ro.
THE WIND.	EL VIENTO.	Ell vee-áinto.
The noise (roaring) of the wind.	El ruido (susurro, or silbido) del vi- ento.	Ell roo-éedo (soo-sóor-ro or sillbéedo) dell vee-áinto.
Do you hear the roar- ing of the wind?	¿Oye (Siente) Vd. el ruido del viento?	Ó-yai (See-áintay) oostáid ell roo-éedo dell vee-áinto?
<hr/>		
TO HEAR,—HEARD.	{ OIR,*—OIDO. SENTIR* (speaking of noise),—SENTIDO.	O-éer,—o-éedo. Saintéer,—saintéedo.
I hear. We hear.	Yo oigo or siento. Nosotros oímos or sentimos.	Yo ó-eego or see-áinto. No- sótros o-éemos or sain- téemos.
You hear. (Sing. and Plur.)	Vd. oye or siente. Vds. oyen or sien- ten.	Oostáid ó-yai or see-áintay. Oostáidais ó-yain or see- áintain.
He hears. They hear.	Él oye or siente. Ellos oyen or sien- ten.	Éll ó-yai or see-áintay. Éll- yos ó-yain or see-áintain.
Thou hearest.	Tú oyes or sientes.	Too ó-yais or see-áintais.
I do hear it.	Sí, lo oigo. Lo siento.	Sée, lo ó-eego. Losee-áinto.
<hr/>		
TO BARK.	LADRAR.	Lah-drár.
THE BARKING.	EL LADRIDO.	Ell lah-dréedo.
Have you heard the barking of the dogs?	¿Ha oído V. los ladri- dos de los perros?	Ah o-éedo oostáid los lah- dréedos day los páir-ros?
I have heard it.	Los he oído.	Los eh o-éedo.
<hr/>		
TO WAIT FOR SOME ONE, OR SOME- THING.	{ AGUARDAR POR ÁL- GUIEN (ALGUNO), or POR ALGO (ALGUNA COSA).	Ahguardár por álgee-ain (algóono), or por algo (algóona cósa).
TO EXPECT SOME ONE, OR SOME- THING.	{ ESPERAR Á ÁLGUIEN (ALGUNO), or ALGO (ALGUNA COSA).	Aispairár ah álgee-ain (al- góono), or algo (algóo- na cósa).
TO HOPE.	ESPERAR.	Aispairár.
Are you waiting for my brother?	¿Aguarda Vd. por mi hermano?	Ahgwárda oostáid por me airmáno?
I am waiting for him.	Aguardo por él.	Ahgwárdo por éll.
Do you expect your friends?	¿Espera Vd. á sus amigos?	Aispáira oostáid ah soos améegos?
I do expect them, but do not wait for them	Les espero, pero no guardo por ellos.	Lais aispáiro, páiro no ah- gwárdo por éll-yos

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
The nobleman.	{ El noble. El hidalgo. Ell nóblay. Ell eedálgo. El jentilhombre. Ell haintéelòmbray.	
Noblemen.	{ Los nobles. Los hi- Los nóblais. Los eedálgoa. dalgoa. Los jentiles- Los haintéelaisómbraís hombres.	
GENTLE. PRETTY.	{ GRACIOSO. LINDO. Grah-theeóso. Léendo. BONITO. Bonéeto.	
TAME.	MANSO. Mánsso.	
Where has the nobleman remained?	¿ Endónde se ha quedado el hidalgo?	Endónday say ah kaidádo ell eedálgo?
He has remained at home.	Se ha quedado en casa.	Say ah kaidádo en kássa.
Has your brother remained with him?	¿ Se ha quedado su hermano de Vd. con él?	Say ah kaidádo soo air-máno day oostáid con éll?
WITH.	CON.	Con.
WITH HIM.	CON ÉL.	Con éll.

EXERCISE No. 166.

Do you promise me to come to the ball?—I promise you.—Have I promised you anything?—You have promised me nothing?—What has my brother promised you?—He has promised me a fine book.—Have you received it?—Not yet.—Do you give me what you have promised me?—I give it you.—Has your friend received much money?—He has received but little.—How much has he received?—He has received but one dollar.—How much money have you given to my son?—I have given him thirty dollars.—Did you not promise him more?—I have given him what I promised him.—Have you Spanish money?—I have some.—Will you lend your shoes to my brother?—I will lend them to him.—To whom have you lent your hat?—I have not lent it; I have given it to somebody.—To whom have you given it?—I have given it to a pauper (*un pobre*).—Have you read my book?—I have not quite read it.—Has your friend finished his books?—He has almost finished them.—Do you understand me?—I understand you.—Does the Frenchman understand us?—He understands us.

EXERCISE No. 167.

Does your little brother know how to spell?—He does know.—Does he spell well?—He spells well.—How has your little brother spelt?—He has spelt so so.—How have your children written their exercises?—They have written them badly.—Has my neighbor lent you his gloves?—He has refused to lend them to me.—Do you know

Spanish?—I know it.—Does your son speak Italian?—He speaks it well.—How do your friends speak?—They do not speak badly.—Do they listen to what you tell them?—They listen to it.—How have you learned English?—I have learned in this manner.—Did you call me?—I have not called you, but I have called your brother.—Is he coming?—Not yet.—Where did you wet your clothes?—I wetted them in the garden.—Will you put them to dry?—I have already put them to dry.—Does the nobleman wish to give me anything to do?—He wishes to give you something to do.—How old are you?—I am hardly eighteen years old.—How old is your brother?—He is twenty years old.—Are you as old as he?—I am not so old.—How old art thou?—I am about twelve years old.—Am I younger than you?—I do not know.—How old is your neighbor?—He is not quite thirty years old.—Are our friends as young as we?—They are older than we.—How old are they?—The one is nineteen, and the other twenty years old.—Is your father as old as mine?—He is older than yours.

### EXERCISE No. 168.

Do you understand what we are telling you?—We understand it.—Dost thou understand Spanish?—I do not understand it yet, but I am learning it.—Do we understand English?—We do not understand it.—Do the English understand us?—They understand us.—Do we understand them?—We hardly understand them.—Do we hear any noise?—We hear nothing.—Have you heard the roaring of the wind?—I have heard it.—What do you hear?—I hear the barking of the dogs.—Whose dog is this?—It is the dog of the Scotchman.—Have you lost your stick?—I have not lost it.—Has your servant lost my notes?—He has lost them.—Did you go to the ball?—I did go.—Where did you remain?—I remained at home.—Where did the nobleman remain?—He remained in the garden.—Has your father lost as much money as I?—He has lost more than you.—How much have I lost?—You have hardly lost one dollar.—Did your friends remain at the ball?—They remained there.—Do you know as much as the English physician?—I do not know as much as he.—How many books have you read?—I have hardly read two.—Do you wait for any one?—I wait for no one.—Do you wait for the man whom I saw this morning?—I wait for him.—Art thou waiting for thy book?—I am waiting for it.—Do you expect your father this evening?—I do expect him.—Do you expect any friends?—I do expect some.—Where is your little brother?—He is gone with the nobleman.—Is he gone to the play with him?—He is gone there with him.

### EXERCISE No. 169.

—A lawyer addressing the court one day, spoke so long without imparting any information, that the judge (*juez*) interrupted him by

remarking that he appeared like (*æ parecia*) Necessity. The lawyer demanded the reason of such a comparison, and the judge replied, "Because Necessity knows no law."

— A young lady went to confess to a priest. He, after having made many inquiries relative to her confession, appeared desirous of knowing whom he confessed, and asked her name. The young lady replied, "Father, my name is not a sin."

### ADDITION TO THE FORTY-FIRST LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To meet with his match.	† Encontrarse con la horma de su zapato.	Encontrársay con la órma day soo thappáhto.
Come what may (or will).	† Venga lo que viniere.	Váingah lo kay vee-nee-áiray.
According to. After ...	† Segun. Conforme á ...	Saigóon. Confórmay ah ...
He ran after him.	† Corrió tras él.	Cor-ree-ó tras éll.
To long for.	† Apetecer. Desear.	Ahpaitaitháir. Dai-sai-ár.
To sigh for his liberty.	† Suspirar por su libertad.	Soospeerár por soo leebair-tád.
To apply for an office.	† Solicitar un empleo.	Soleetheetár oon aimpláio.
He served under the command of General T...	† Sirvió á las órdenes del jeneral T...	Seervee-ó ah las órdainais dell hainairál T...
To have good times (to amuse oneself).	Tener buenos ratos (divertirse).	Taináir boo-áinos ráhtos (deevairtéersay).

### EXERCISE No. 170.

I am going to the ball to-night, as I expect (*pues espero*) to have good times there.—It is likely that I will go also.—This word is correct according to Webster's dictionary.—The child has just passed, and the nurse runs after him.—Are you in a hurry?—I am in a hurry at present, but I shall have the pleasure to be at your disposal in a moment.—My friend is in prison, and he sighs for his liberty.—What does that man wish?—He applies for an office: he served under the command of General T...—What are you in want of?—I am not in want of anything; I have all that I can wish for.—Has the mail arrived?—It has just arrived.—It has not yet arrived.—Will you go to the concert with me?—I will (go) with pleasure.—What are the best news?—Nothing particular.—How is your brother?—Very well, I thank you.—Remember me to him.—I will do



so, with pleasure. (See Addition to Lesson X., and Exercise No. 28, page 54).—When do you set out?—I intend to set out in the middle of next month.—Why does that man ride in a carriage with four horses?—Perhaps he does it in order to attract the attention of the people; but is not that his own business?—Is it customary in this city for ladies to walk in the streets without gentlemen?—Certainly it is, in this and all other cities in the United States. (The scholar will please to translate the Exercise No. 32, page 56).

## FORTY-SECOND LESSON.—*Leccion Cuadrajésima-segunda.*

### OF THE FUTURE.—(*Del Futuro.*)

**RULE.**—The future absolute is formed, in all Spanish verbs, by adding to the infinitive an accented *é* for the first person singular, and for the 2nd. and 3rd. an accented *á*; for the first person plural *émos*, and for the 2nd. and 3rd. *án*. — (See Diagram and Notes, Lesson XXVII.)

#### EXAMPLES.

##### TO FINISH.

I shall or will finish. We, &c.  
You, &c. (Sing. and Plur.)  
He, &c. They, &c.  
Thou shalt or wilt finish.

##### ACABAR.

Acabaré. Acabarémos.  
Vd. acabará. Vds. acabarán.  
Él acabará. Ellos acabarán.  
Tú acabarás.

##### TO SEE.

I shall or will see. We, &c.  
You, &c. (Sing. and Plur.)  
He, &c. They, &c.  
Thou shalt or wilt see.

##### VER.

Veré. Verémos.  
Vd. verá. Vds. verán.  
Él verá. Ellos verán.  
Tú verás.

##### TO SERVE.

I shall or will serve. We, &c.  
You, &c. (Sing. and Plur.)  
He &c. They, &c.  
Thou shalt or wilt serve.

##### SERVIR.

Serviré. Servirémos.  
Vd. servirá. Vds. servirán.  
Él servirá. Ellos servirán.  
Tú servirás.

**Obs. A.**—The following verbs, and the compounds of the first eight, form all the exceptions to our rule on the formation of the future. We need not give all the persons, as the first person singular of the exceptions being once known, all the others are.

To have. I shall or will have.

{ Haber. Yo habré.  
{ Tener. “ tendré

To go out. I shall <i>or</i> will go out.	Salir.	Yo saldré.
To do. I shall <i>or</i> will do.	} Hacer.	" haré.
To make. I shall <i>or</i> will make.		" pondré.
To put. I shall <i>or</i> will put.	Poner.	" vendré.
To come. I shall <i>or</i> will come.	Venir.	" cabré.
To be contained. To hold in. I, &c. (1)	Caber	" valdré.
To be worth. I shall <i>or</i> will be worth.	Valer.	" diré.
To say. I shall <i>or</i> will say.	} Decir.	" sabré.
To tell. I shall <i>or</i> will tell.		" podré.
To know. I shall <i>or</i> will know.	Saber.	" querré.
To be able (can). I shall <i>or</i> will be able.	Poder.	" pudriré.
To be willing. I shall <i>or</i> will be willing.	Querer.	
To rot. I shall <i>or</i> will rot.	Podrir.	

(1) When the verb *to hold*, meaning to contain, is used in English, the verb *caber* is generally employed in Spanish; as: This trunk cannot hold all my clothes; *Toda mi ropa no puede caber en este baul*, which means literally,—All my clothes cannot hold in this trunk. Thus, it will be perceived the passive form is preferred in Spanish.

English.	Spanish.	Pronunciation.
Shall <i>or</i> will he have money?	¿Tendrá él dinero?	Taindráh éll deenáiro?
He will have some.	Él tendrá.	Éll taindráh.
He will not have any.	Él no tendrá.	Éll no taindráh.
When shall you do your exercises?	¿Cuándo hará Vd. sus ejercicios?	Kwándo aráh oostáid soos aihairthéetheeos?
I will do them soon (ere long).	Los haré pronto.	Los aráy pronto.
My brother will do his exercises to-morrow.	Mi hermano hará sus ejercicios mañana.	Me airmáno aráh soos aihairthéetheeos man-yána.
Next Monday.	El lunes próximo.	Éll lóonais próxeemo.
Last Monday.	El lunes pasado.	Éll lóonais passádo.
Next month.	El mes próximo (que entra <i>or</i> que viene).	Éll mais próxeemo (kay éntra <i>or</i> kay vee-áinay).
This month.	Este mes.	Éstay mais.
This country.	Este país.	Éstay pah-ées.

When will your cousin go to the concert?	¿Cuándo irá al concierto su primo de Vd.?	Kwándo ee-ráh al conthee-áirto soo préemo day oostáid?
He will go next Tuesday.	Irá el mártes próximo.	Ee-ráh ell mártais próxeemo.
Shall you (plural) go anywhere?	¿Irán Vds. á alguna parte?	Ee-rán oostáidais ah algóona pártay?
We shall go nowhere.	No iremos á ninguna parte.	No ee-ráimos ah neengóona pártay

## EXERCISE No. 172.

When will you send me the money which you owe me?—I will send it you soon.—Will your brothers send me the books which I have lent them?—They will send them to you.—When will they send them to me?—They will send them to you next month.—Will you be able to pay me what you owe me?—I shall not be able to pay it you, for I have lost all my money.—Will the American be able to pay for his shoes?—He has lost his pocket-book, so that he will not be able to pay for them.—Will it be necessary to send for the physician?—Nobody is ill, so that it will not be necessary to send for him.—Will it be necessary to go to the market to-morrow?—It will be necessary to go thither, for we want some beef (*vaca*), some bread and some wine.—Will you see your father to-day?—I shall see him.—Where will he be?—He will be at his counting-house.—Will you go to the ball to-night?—I shall not go, for I am too ill to go to it.—Will your friend go?—He will go, if you go.—Will our neighbors go?—They will not go; they will remain at home, for they have a great deal to do.

## EXERCISE No. 173.

## UPON THE IRREGULAR VERBS IN THE FUTURE.

Shall I come to-morrow?—Yes, and I will tell you many things that will make you laugh very much.—Shall we go out to-morrow?—I do not know if it will be worth the trouble, but we shall know this evening.—Will you not be able to go with me?—I hope (*Espero*) that I shall be able to go with you; but I do not know if my sister will be willing to go with us.—Will that pine-apple get rotten?—I think it will (*Creo que se pudrirá, or que sí*).—Will you put on your new coat to-morrow?—I will put it on when I go (*vaya*) to the concert.—Will your brothers be willing to accompany us?—I think they will (*que querrán, or que sí*).—Where will you put all the books that you wish to buy?—I shall put them in my bookcase (*estante*).—Do you think it will hold them?—I think it will (*que cabrán, or que sí*).—I wonder if the stage would hold us all.—We shall know very soon.—Will you come to my ball?—I will come, and I hope to have a good time there.—Do you think that my father will be willing that I should go (*vaya*)?—I think he will (*que querrá, or que sí*).—Who will do my work to-morrow?—I will do it for you.—What will you do this evening?—I will make a table.

## EXERCISE No. 174.

—An Italian greatly addicted to gaming (*al juego*) and in bad circumstances, used to say (*acostumbraba decir*) whenever he lost: O treacherous Fortune! (*¡O Fortuna traidora!*) thou canst make me lose, but thou shalt never force me (*podrás hacerme*) to pay

— Philip, King of Macedon (*Macedonia*), wrote to Aristotle (*Aristóteles*) the following letter: "I give you notice that I have a son born (*Pongo en vuestra noticia que acaba de nacerme un hijo*). I render thanks to the gods, not so much for his birth (*nacimiento*) as for the happiness (*felicidad*) he has in coming into the world (*de haber venido al mundo*) whilst such a man as Aristotle is living (*miéntras vive un Aristóteles*); for I hope that, brought up by you, he will prove himself (*llegará á ser*) worthy of the glory of his father and of the empire that I will leave him."

— Alexander (*Alejandro*) did not love Aristotle less than his own father; for, said he, to the one I am indebted for living (*soy deudor de vivir*), and to the other for my living well (*de vivir bien*).

— A man who had contributed to make King Philip master of the city of Olynthus (*Olinto*), of which he was a citizen (*ciudadano*), complained to him that the Lacedemonians (*Lacedemonios*) called him traitor (*traidor*). I don't know why you wonder at it (*os admirais de ello*), said the King; the Lacedemonians are naturally clownish and unmannerly (*naturalmente son rústicos y groseros*), and call everything by its name.

### ADDITION TO THE FORTY-SECOND LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
On horseback.	† Á caballo.	Ah kahbál-yo.
On foot.	† Á pié.	Ah pee-áy.
In the meantime. (Meanwhile).	† Entretanto. (Mi- éntras tanto).	Entraitáto. (Mee-áintras tanto).
I beg your pardon.	† Perdone Vd.	Pairdónay oostáid.
I cannot help it.	† No puedo evitarlo.	No poo-áido aivítarlo.
I cannot but ...	† No puedo ménos sino ( <i>or de</i> ) ...	No poo-áido máinos séeno ( <i>or day</i> ) ...
To call on me (on business).	† Acercarse á mi casa.	Athairkársay ah me kássa.
Call and see me. }	† Venga Vd. á verme	Váinga oostáid ah váirme
Come to see me. }	( <i>or visitarme</i> ).	( <i>or veeseetármay</i> ).
Sit by her <i>or</i> him.	† Siéntese Vd. á su lado.	See-áintaisay oostáid ah soo láhdo.
Ring.	Anillo. (Sortija).	Ahnéel-yo. (Sortéeha).
The title-page of a book.	La portada de un libro.	La portáhda day oon lée- bro.

### EXERCISE No. 175.

Did he come a horseback or on foot?—He came on foot.—He does not look as well as usual.—He has been somewhat indisposed, but he

is better now.—This is my book.—I beg your pardon, Sir, it is mine.—I cannot but believe that I was mistaken.—Here is my mother, come and sit by her: in the meantime I wish to read a book.—Can you pay me to-day?—I cannot; but if you call on me to-morrow I will pay you.—I must go.—Why do you go so early?—I cannot help it, for I have promised to be at home at four o'clock.—Good-bye until to-morrow.—Good-bye (*Páselo Vd. bien*), come and see me as often as possible.—I will do so with pleasure.—What is that?—It is a ring.—Give it to me.—Take it.—I thank you.—Have you seen the title-page of that book?—The title-page is the thing least important in a book.—Are you going away to-morrow?—Come what will, I shall go, according to my promise.—Where is your tailor?—He has just gone out, but my boy will run after him and conduct him to your house.—What is there new in Washington?—Nothing particular, except that two or three hundred men are there to apply for offices.—Who is that soldier who has but one arm?—He is one who served under the command of General T... in the Mexican war (*guerra*).—And that one who has but one leg?—It is his brother, who served under the command of General S..., in the same war. They return now to their homes, from which they have been absent more than three years.—Have you finished your exercise?—Yes, Sir; once begun, it was necessary to finish it.—Have you done it as usual?—Not so well as usual, because I wrote it in haste (*de prisa*).—Have you finished the book?—Not quite (altogether), but I hope to finish it next week.—Do you think that your schoolmate (*condiscípulo*) will also finish his by that time?—I believe not.—Why not? It will be very strange, since you both began at once.—It seems that he is not very fond of study.—It seems not.—Strange! (See Addition to Lesson XXI., page 155).—Please advise him to study, or else sooner or later he will repent it; for neither the inequality of fortune, nor that of power or strength, is so great as that of knowledge (*pues ni la desigualdad de la fortuna, ni la del poder ó la fuerza, es tan grande como la de conocimientos*).

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FORTY-THIRD LESSON.—*Leccion Cuadrajésima-tercia.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
TO BITE,—BITTEN.	MORDER,*--MORDIDO.	Mordáir,—mordéedo.
TO BEAT,—BEATEN.	{ DERROTAR,—DERROTADO.	Dair-rotár,—dair-rotádo.
	{ BATIR,—BATIDO.	Bah-téer,—bah-téédo.
	{ PEGAR,—PEGADO.	Paigár,—paigáhdo.
TO STRIKE,—STRUCK	{ GOLPEAR,—GOLPEADO.	Golpai-ár,—golpai-áhdo.
	{ APALEAR,—APALEADO.	Appalai-ár,—appalai-áhdo.
	{ DAR,*(familiar) DADO.	Dar,—dáhdo.
	{ CASCAR, (do.) CASCADO.	Kasskár,—kasskáhdo.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Why do you beat the dog?	¿Por qué le pega V. al perro?	Por káy lay páigah oostáid al páir-ro?
I beat him (it) because he (it) has bitten me.	Le pego porque me ha mordido.	Lay páigo pórkay may ah mordéedo.
Have the enemy been beaten?	¿Ha sido derrotado el enemigo?	Ah séedo dair-rotádo ell ainaiméego?

How much do you owe me?	¿Cuánto me debe Vd.?	Kwánto may dáibay oostáid?
I owe you five hundred dollars.	Le debo á Vd. quinientos pesos.	Lay dáibo ah oostáid kee-nee-áintos páisos.
Do our neighbors owe as much as we?	¿Deben nuestros vecinos tanto como nosotros?	Dáibain nooáistros vaithéenos tánto como nosótro?
We owe more than they.	Nosotros debemos mas que ellos.	Nosótro daibáimos mass kay éll-yos.
How much dost thou owe?	¿Cuánto debes tú?	Kwánto dáibais too?
A hundred.	Ciento.	Thee-áinto.
A hundred dollars.	Cien pesos. (See Obs. 1st., p. 57).	Thee-áin páisos.

Are you to...? Have you to ...?	{ † ¿Tiene Vd. que ...? Debe Vd. ...? Ha de — Vd. ...?	Tee-áinay oostáid kay ...? Dáibay oostáid ...? Ah day — oostáid?
I am to ... I have to ...	{ † Tengo que ... Debo. ... He de ...	Táingo kay ... Dáibo ... Eh day ...
Where have you to go to this morning?	† ¿Adónde tiene Vd. que ir esta mañana?	Ahdónday teeainay oostáid kay éer áista man-yána?
I am to go to the storehouse.	† Tengo que ir al almacén.	Táingo kay éer al alma-tháin.
Is your brother to come hither to-day?	† ¿Ha de venir aquí hoy su hermano de Vd.?	Ah day vainéer ah-kée ó-ee soo airmáno day oostáid?
SOON. SHORTLY.	{ PRONTO. PRONTAMENTE. LUEGO.	Prónto. Prontamáintay. Loo-áigo.
He is to come hither soon.	† El debe estar aquí pronto.	Ell dáibay áistár ah-kée prónto.

TO RETURN (to come back).	{ VOLVER,*—VUELTO. REGRESAR,—REGRESADO.	Volváir,—voo-áilto. Raigraisár,—raigraisáhdo.
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<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
At what o'clock do you return from the market?	¿A qué hora vuelve Vd. del mercado?	Ah káy órah voo-áilvay oos-táid dell mairkádo?
I return (from it) at twelve o'clock.	Vuelvo (de allí) á las doce.	Voo-áilvo (day ahl-llée) ah las dóthay.
FROM IT. FROM THERE. THENCE.	DE ALLÍ. DE ALLÁ. DE AHÍ.	Day ahl-llée. Day ahl-yá. Day ah-ée.
Does the servant return early from the warehouse?	¿Vuelve el criado temprano del almacén?	Voo-áilvay ell cree-áhdo taimpráno dell alma-tháin?
He returns from it at six o'clock in the morning.	Vuelve (de allí) á las seis de la mañana.	Voo-áilvay (day ahl-llée) ah las sái-ees day la man-yána.
At nine o'clock in the morning.	Á las nueve de la mañana.	Ah las noo-áivay day la man-yána.
At five o'clock in the afternoon.	Á las cinco de la tarde.	Ah las théenco day la tár-day.
At eleven o'clock at night.	Á las once de la noche.	Ah las ónthay day la nó-chay.

How LONG?	¿CUÁNTO TIEMPO?	Kwánto teeáimpo?
DURING. FOR.	DURANTE. POR ESPACIO DE. POR. (1)	Doorántay. Por aispátheeo day. Por.
How long has he remained there?	¿Cuánto tiempo ha estado él allí?	Kwánto teeáimpo ah aistá do ell ahl-llée?
A minute.	Un minuto.	Oon minóoto.
An hour.	Una hora.	Oona órah.
A day.	Un día.	Oon dée-ah.
A week.	Una semana.	Oona saimána.
A month.	Un mes.	Oon mais.
A year.	Un año.	Oon án-yo.
The summer.	El verano. El estío.	Ell vairáno. Ell aistee-o.
The winter.	El invierno.	Ell invec-áirno.

Obs. A.—The names of seasons, months, and days, are of the masculine gender, except *La primavera*, the Spring, which is feminine.

During the Summer.	Durante el verano.	Doorántay ell vairáno.
TO LIVE. TO RESIDE. TO STOP.	VIVIR. RESIDIR. PARAR.	Veevéer. Ráiseedéer. Parár.
Where do you live?	¿En dónde vive Vd.?	Endónday véevay oostáid?
I live in Queen street, number one.	Vivo en la calle de la Reina, número uno.	Véevo en la kál-yay day la Rái-eena, nóomairo óono.

(1) *Durante* or *por espacio de*, when it signifies *for*, may be left out in Spanish as in English, but it is then understood.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Where did your brother live (has your brother lived)?	¿Endónde ha vivido su hermano de Vd.?	Endónday ah veevéedo soo airmáno day oostáid?
He lived (has lived) in King street, number fourteen.	Ha vivido en la calle del Rey, número catorce.	Ah veevéedo en la kál-yay dell Rái-ee, nóomairo kátórttay.
Dost thou live at thy brother's house?	¿Vives tú en casa de tu hermano?	Veévais too en kássa day to airmáno?
I do not live with him, but at my father's.	No vivo en su casa, sino en casa de mi padre.	No véevo en soo kássa, séeno en kássa day me páhday.
Does your friend still live where I lived?	¿Vive todavía su amigo de Vd. endónde yo vivía?	Veévay todavée-ah soo améego day oostáid endónday yo vee-vée-ah?
He lives no longer where you lived.	Ya no vive endónde Vd. vivía.	Ya no veévay endónday oostáid vee-vée-ah.
NO LONGER.	YA NO. YA NO — MAS.	Ya no. Ya no — mas.
How long were you speaking to the man?	¿Cuánto tiempo ha estado Vd. hablando al hombre?	¿Kwánto téeaímpo ah estádo oostáid ahblándo al ómbray?
I spoke to him for two hours.	Le he hablado durante (or por espacio de) dos horas.	Lay eh ahbládo doorántay (or por aispáttheeo day) dos óras.
Did you remain long with my father?	¿Ha estado Vd. mucho tiempo con mi padre?	Ah estádo oostáid móocho teeáímpo con me páh-day!
LONG (speaking of time).	MUCHO TIEMPO. LARGO TIEMPO.	Móocho teeáímpo. Lárgo teeáímpo.
I did not remain long.	No he estado mucho tiempo.	No eh estádo móocho teeáímpo.
I remained with him an hour.	He estado con él una hora.	Eh estádo con éll óona órah.

EXERCISE No. 176.

Why do you not drink?—I do not drink, because I am not thirsty. —Why do you pick up this ribbon?—I pick it up, because I want it.—Why do you lend money to this man?—I lend him some, because he wants it.—Why does your brother study?—He studies, because he wishes to learn Spanish.—Has your cousin drank already?—He has not drunk yet, because he has not yet been thirsty.—Does the servant show you the floor which he sweeps?—He does not show me that which he sweeps now, but that which he swept yesterday.—Why do you love that man?—I love him because he is good.—Why



does your neighbor beat his dog?—Because it has bitten his boy.—Why do our friends love us?—They love us, because we are (*somos*) good.—Why do you bring me wine?—I bring you some, because *you* are thirsty.—Why does the sailor drink?—He drinks, because *he is* thirsty.—Do you see the sailor who is in the ship?—I do not see *the* one who is in the ship, but the one who is in the market.—Do *you* read the books which my father has given you?—I read them?—Do you understand them?—I understand them so so.—Do you know *the* Italians whom we know?—We do not know those whom *you know*, but we know others.—Does the shoemaker mend the boots which *you* have sent him?—He does not mend them, because they are worn out.

## EXERCISE No. 177.

Will your servant return from market early?—He will not return very early?—At what o'clock will your brother return from the ball?—He will return from it at one o'clock in the morning.—At what o'clock didst thou come back from thy friend?—I came back at eleven o'clock in the morning.—Diddst thou remain long with him?—I remained with him about an hour.—How long do you intend to remain at the ball?—I intend to remain there a few minutes.—How long did the Frenchman remain with you?—He remained with me for two hours.—How long did your brothers remain in town (*la ciudad*)?—They remained there during the winter.—Do you intend to remain long with us?—I intend to remain with you during the summer.—How much do I owe you?—You do not owe me much.—How much do you owe your tailor?—I owe him eighty dollars.—How much dost thou owe thy shoemaker?—I owe him already eighty-five dollars.—Do I owe you anything?—You owe me nothing.—How much does the Englishman owe you?—He owes me more than you do.—Do the English owe as much as the Spaniards?—Not so much.—Do I owe you as much as my brother?—You owe me more than he does.—Do our friends owe you as much as we do?—They owe me less than you do.—How much do they owe you?—They owe me two hundred and fifty dollars.—How much do we owe you?—You owe me three hundred dollars.

## EXERCISE No. 178.

Why do you give money to the merchant?—I give him some, because he has sold me something.—Whither are you to go?—I am to go to the market.—Is your friend to come hither to-day?—He is to come hither?—When is he to come hither?—He is to come hither soon.—When are our sons to go to the play?—They are to go to-night.—When are they to return from it?—They are to return at half-past ten.—When are you to go to the physician?—I am to go to him at ten o'clock at night.—When is your son to return from the painter's?—He is to return from him at five o'clock in the evening.—Where do you live?—I live in Queen street, number one.—Where does your

father live?—He lives at his friend's house.—Where do your brothers live?—They live in King street, number fourteen.—Dost thou live at thy brother's house?—I live at his house.—Do you still live where you did?—I live there still.—Does your friend still live where he did?—He no longer lives where he did.—Where does he live at present?—He lives at his father's house.

EXERCISE No. 179.

GIVE AN ANSWER TO THE FOLLOWING QUESTIONS:

¿Quién formó el mundo?—¿Quién fué el primer hombre?—¿Quién descubrió la América?—¿Quién fué el primer Presidente de los Estados-Unidos?—¿Quién fué el segundo?—¿Quién inventó la imprenta?—¿Quién inventó el vapor?—¿Quién conquistó el Méjico?—¿En qué día nació Jorge Washington?—¿Endónde murió Napoleon Bonaparte?—¿En qué año comenzó la guerra de la revolucion de las colonias inglesas?—¿En qué año se firmó la declaracion de su independencia?—¿Quién la redactó?—¿Cuántos años duró esta guerra?—¿Quién formó la actual Constitucion de los Estados-Unidos?—¿Quién conquistó el Perú?—¿Quién causó la destruccion de Troya?—¿Quién halló á Moisés?—¿Quién libertó á la América del Sur del poder de España?—¿Quién conquistó la Persia?—¿En qué año se dió la batalla de Waterloo?—¿Quién la ganó?—¿Quién inventó el telégrafo?—¿Quién inventó el daguerreotipo?—¿Quién descubrió la brújula?

¿Cuál es la cosa mas antigua?—Dios, pues Dios ha sido siempre.—¿Cuál es la (cosa) mas bella?—El Mundo, pues es la obra de Dios.—¿Cuál es la (cosa) mas grande?—El espacio, pues lo comprende todo.—¿Cuál es la (cosa) mejor?—La virtud, pues sin ella no se puede decir ni hacer nada bueno.—¿Cuál es la (cosa) mas fácil?—Dar consejos.—¿Cuál es la (cosa) mas difícil?—Conocerse á sí mismo.

ADDITION TO THE FORTY-THIRD LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
At the first glance.	† Á tiro de ballesta (sarcast.).	Ah téero day bahl-yáista.
To bring some one to duty.	† Ponerle á alguno las peras á cuarto.	Ponáirlay ah algóono las páiras ah kwárto.
Come and drink a cup of coffee and milk.	Venga Vd. (Ven) á tomar una taza de café con leche.	Váingah oostáid (Vain) ah tomár oona tátha day kah-fáy con láichay.
By and by.	† Presto. Luego.	Práisto. Loo-áigo.
It is all the same to me.	† Me es igual.	May ais eegwál.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
It matters little.	† Poco importa.	Póko impórta.
It all comes to the same thing.	† Todo viene á ser lo mismo.	Tódo vee-áinay ah sair lo méesimo.
The clock strikes twelve.	† El reloj da las doce.	Eil railó dáh las dóthay.
To strike out, or to erase.	} Borrar.	Bor-rár.
To blot.		
To wash out a stain.	† Quitar (or lavar) una mancha.	Keetár (or lavár) oona máncha.

## EXERCISE No. 180.

Will you do me the favor to come and take a glass of cool water with me?—I am very much obliged to you, Sir; I had rather take a cup of coffee and milk.—What is the hour?—It is nearly nine o'clock.—It is too late to go to the opera.—It will be almost over when I shall arrive there.—It matters little, for I have seen the same piece several times.—Where is your visiting-card?—Here it is.—Shall I give it to my father or my mother?—Give it to either one; it is all the same.—Have you a watch?—Yes, but it has run down; I must wind it up.—It goes too fast.—It goes too slow.—I must send it to the watchmaker. (See Addition to Lesson XXVII.)—How often does your brother go to the ball?—He goes now and then; but he goes to the opera almost every night.—Do you go there often?—I go sometimes.—Does your sister go oftener than you?—She does not; she goes very seldom; but my mother goes occasionally ever since we have had the opera.—Does she like it?—She is very fond of it.—Is it bad walking?—It is not very bad, except at the crossings of the streets.—Boy, why do you spoil those books? Why are you so mischievous (*travieso*)? Take care! or else your father will punish you.—The clock strikes nine, and you have not yet studied your lesson. What will become of you, if you will not study! If you will continue so, it will be necessary to strike out your name from the list of scholars.—Do you not yet know the fate (*suerte* or *destino*) that always awaits (*espera*) the lazy man! Misery without end (*Misérias sin fin*).—There is nothing more easily known (*que pueda conocerse mas fácilmente*) than a man badly brought up. He is known at first sight.—Do you think this is a translation (*traduccion*)?—It is known at the first glance.—What is that?—It is a stain that cannot be washed out. It resembles those that fall upon the reputation of some men, which, according to the expressive phrase of Cicero, can neither be cleansed by the lapse of time, nor washed out by the waters of all the rivers.—Will you strike out that word?—I will, with pleasure, if you will give me another in its place.

FORTY-FOURTH LESSON.—*Leccion Cuadrajésima-cuarta.*

OF THE PAST FUTURE.—(*Del Futuro Anterior.*)

The past or compound future is formed from the future of the auxiliary, and the past participle of the verb to be conjugated. Ex.:

I shall have loved.	Yo habré amado.
You will have loved.	Vd. habrá amado.
He ( <i>or</i> she) will have loved.	El ( <i>or</i> ella) habrá amado.
We shall have loved.	Nosotros habremos amado.
You will have loved.	Vds. habrán amado. (1)
They will have loved.	Ellos ( <i>or</i> ellas) habrán amado.
Thou wilt have loved.	Tú habrás amado.

I shall have been praised.	Yo habré sido alabado ( <i>or alabada</i> , if it is a female).
You will have been praised.	Vd. habrá sido alabado ( <i>or alabada</i> ).
He <i>or</i> she will have been praised.	{ El habrá sido alabado. Ella habrá sido <i>alabada</i> .
We shall have been praised.	{ Nosotros habremos sido alabados. Nosotras habremos sido <i>alabadas</i> .
You will have been praised.	Vds. habrán sido alabados ( <i>or ala-</i> <i>badas</i> ). (2)
They will have been praised.	{ Ellos habrán sido alabados. Ellas habrán sido <i>alabadas</i> .
Thou wilt have been praised.	Tú habrás sido alabado ( <i>or ala-</i> <i>bada</i> ).

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
When you will re- turn, I shall have my work finished.	Cuando Vd. vuelva ( <i>or esté de vuelta</i> ), habré concluido mi trabajo.	Kwándo oostáid voo-áilva ( <i>or estáy day voo-áilta</i> ), ahbráy concloo-édo me trabáho.
When you will ar- rive, we shall have spoken to him.	Cuando Vd. llegue, le habremos ha- blado.	Kwándo oostáid lleáigay lay ahbráimos ahbládo.
Will you have writ- ten when we shall arrive?	¿Habrá Vd. escrito cuando llegue- mos?	Ahbrá oostáid escréeto kwándo lleaigáimos?

Obs.—By the examples above and below, it will be perceived that whenever two futures are used connected in a sentence in English,

(1) Vosotros habreis amado.

(2) Vosotros (*or vosotras*) habreis sido amados (*amadas*).

the one that follows immediately after *cundo, que* (and some other words, which will be given at the proper time), must be rendered in Spanish by the Subjunctive mood.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
When we shall arrive, he will have seen him.	Cuando lleguemos, él le habrá visto.	Kwándo lleaigáimos, éll lay ahbrá véesto.
When you will come, all will be over.	Cuando Vd. venga, todo se habrá concluido.	Kwándo oostáid. váingah, tódo say ahbrá concloocédo.
Before we shall arrive, the steamer will be gone.	Antes que lleguemos, se habrá ido el vapor.	Antais kay lleaigáimos, say ahbrá éedo ell vah-pór.
Before the next number will be published, I shall have finished this.	Antes que se publique la siguiente entrega, habré concluido esta.	Antais kay say poobléekay la seegee-aintay entráigah, ahbráy concloocédo ésta.
When you will come, the hour will have struck.	Cuando Vd. venga, habrá dado la hora.	Kwándo oostáid váingah, ahbrá dáhdo la órah.
When my father will call me, I shall have returned.	Cuando mi padre me llame, yo habré vuelto (or, <i>estaré de vuelta</i> ).	Kwándo me páhdray may lleáhmáy, ahbráy yo voo-áilto (or, <i>estahráy day voo-áilta</i> ).
Before the help will come to us, we shall have perished.	Antes que nos llegue el socorro, habremos perecido.	Antais kay nos lleáigay ell sokór-ro, ahbráimos pairaithéedo.

#### IDIOMS WITH *Hacer*.

How is the weather?	{ ¿Qué tiempo <i>hace</i> ? (*)	Kay tee-áimpo áhthay?
	{ ¿Cómo está el tiempo?	Cómo estáh ell tee-áimpo?
It is fine weather.	{ <i>Hace</i> buen tiempo.	Áhthay boo-áin tee-áimpo.
	{ <i>Hace</i> hermoso tiempo.	Áhthay airmóso tee-áimpo.
	{ El tiempo está hermoso.	Ell tee-áimpo estáh airmóso.
Is it cold?	¿ <i>Hace</i> frío?	Áhthay frée-o?
It is very cold.	<i>Hace</i> mucho frío.	Áhthay móocho frée-o.
Is it warm?	¿ <i>Hace</i> calor?	Áhthay kalór?
It is very warm.	<i>Hace</i> mucho calor.	Áhthay móocho kalór.

(\*) As the phrase *¿Qué tiempo hace?* has a double meaning, viz.: *How is the weather?* and *How long is it since or ago?*—in order to avoid misunderstanding, it would be preferable to make use of the next one, that is, *¿Cómo está el tiempo?*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Is it windy?	¿Hace viento?	Ahthay vee-áinto?
It is very windy.	Hace mucho viento.	Ahthay móocho vee-áinto.
How long ago? or How long is it since?	¿Cuánto tiempo hace (or ha)? ¿Qué tiempo hace (or ha)?	Kwáinto t'e-áimpo áhthay (or ah)? Káy tee-áimpo áhthay (or ah)?
It is three years ago.	Hace tres años.	Ahthay trais án-yos.
How much does that pitcher hold?	¿Cuánto hace ese jarro?	Kwáinto áhthay áisay hár- ro?
It holds two pints.	Hace dos pintas (or azumbres).	Ahthay dos péentas (or ahthóombrais).
Virtue renders man happy.	La virtud hace al hombre feliz.	La veertóod áhthay al óm- bray failéeth.
Will you have my room swept?	¿Hará Vd. barrer mi cuarto?	Aráh oostáid bar-ráir me kwárto?
I will have it swept.	Lo haré barrer.	Lo aráy bar-ráir.
I will cause the servant to be pu- nished.	Haré castigar al criado.	Aráy kasteegár al cree- áhdo.
That actress per- forms (or plays) her part very well.	Aquella actriz hace (or representa) muy bien su papel.	Ahkáil-ya actréeth áhthay (or raipraisáinta) móo-ee bee-áin soo pahpáil.
Mr. N... makes a great show (or fi- gure) in this city.	El Señor N... hace un gran papel en esta ciudad.	Ell Sain-yór Áinay áhthay oon gran pahpáil en ésta thee-oodád.
Nobody minds him (or takes notice of him).	Nadie le hace caso (or se ocupa de él).	Nahdee-ay lay áhthay kás- so (or say okóopa day éll)
He acts as Consul.	Hace de cónsul.	Ahthay day cónsul.
He performs a good action (or deed).	Hace una buena ac- cion.	Ahthay óona boo-áina ac- thee-on.
The steamer stops to take in water.	El vapor se detiene para hacer aguada.	Ell vahpór say daiteeáinay para ahtháir ahgwáhda.
The vessel leaks.	El buque hace agua.	Ell búokay áhthay ahgwah.
I want to ask you a question.	Quiero hacer á Vd. una pregunta.	Kee-áiro ahtháir ah oostáid óona praigóonta.
Will you play a game at chess?	¿Quiere Vd. hacer una partida al ajedrez?	Kee-áiray oostáid ahtháir óona partéeda al ahai- dráith?
You pay me a com- pliment.	Vd. me hace un cum- plimiento.	Oostáid may áhthay oon coomplimmeeáinto.
Will you pay me a visit?	¿Me hará Vd. una visita?	May arah oostáid óona veeséeta?
He boasts of every- thing.	Hace alarde de todo.	Ahthay ahlárday day todo.
He faces any one.	Le hace cara (or fren- te) á cualquiera.	Lay áhthay kára (or fráin- tay) ah kwalkee-áira.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
He braves all dangers	<i>Hace cara á (or arrostra) los peligros.</i>	Áhthay kára ah (or ar-ró-tra) los pailleégros.
He keeps me waiting too long.	<i>Me hace aguardar demasiado.</i>	May áhthay ahgwardár daimasseé-áhdo.
He exhausts my patience.	<i>Me hace perder la paciencia.</i>	May áhthay pairdáir la pathee-áinthee-ah.
The sun shines.	<i>Hace sol.</i>	Áhthay sol.
The moon shines.	<i>Hace luna.</i>	Áhthay lóona.
Never mind.	<i>No le hace.</i>	No lay áhthay.
It is cool here.	<i>Aquí hace fresco.</i>	Ahkée áhthay fráisco.
We shall lodge (or sleep) at Niagara.	<i>Haremos noche en Niágara.</i>	Ahráimos nóchay en Nee-áhgara.
You reckon without the host.	<i>Vd. hace la cuenta sin la huésped.</i>	Oostáid áhthay la kwáinta sin la oo-áispaidah.

#### IDIOMS WITH *Hacerse*.

Have you become a merchant?	<i>¿Se ha hecho Vd. comerciante?</i>	Say ah áicho oostáid comairthee-ántay?
What has become of my umbrella?	<i>¿Qué se ha hecho de mi paraguas?</i>	Káy say ah áicho day me paráhgwas?
What has become of you?	<i>¿Qué se ha hecho de Vd.?</i>	Káy say ah áicho day oostáid?
He has become a man.	<i>Se ha hecho hombre.</i>	Say ah áicho ómbray.
You get, grow or become rich.	<i>Vd. se hace rico (or se enriquece).</i>	Oostáid say áhthay réeko (or say enreekáithay).
He gets, grows or becomes poor.	<i>Se hace pobre (or se empobrece).</i>	Say áhthay póbray (or say aimpobráithay).
He pretends to be wise.	<i>Se hace el (or presume de) sabio.</i>	Say áhthay ell (or praisóomay day) sáhbeeo.
He plays the fool.	<i>Se hace el tonto (bobo).</i>	Say áhthay ell tónto (bóbo).
He gets accustomed to everything.	<i>Se hace (or se acostumbra) á todo.</i>	Say áhthay (or say akostóombrah) ah todo.
I will have some one to accompany me.	<i>Me haré acompañar de alguno.</i>	May ahráy ahkompan-yár day algóono.
He makes himself to be loved.	<i>Se hace querer.</i>	Say áhthay kairáir.
The vessel is setting sail.	<i>El buque se hace (or se está haciendo) á la vela.</i>	Ell bóokay say áhthay (or say estáh ahthee-áindo) ah la váila.
It becomes, or is becoming late.	<i>Se hace (or se está haciendo) tarde.</i>	Say áhthay (or say estáh ahthee-áindo) tárday.
It becomes, or is becoming night.	<i>Se hace (se está haciendo) noche, (or simply—Anoche:).</i>	Say áhthay (say estáh ahthee-áindo) nóchay. — Anocháithay.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
It grows dark. It is becoming day,	† Oscurece. <i>Se hace (se está ha- ciendo) día, (or simply—Amanece).</i>	Oskooráithay. Say áhthay (say estáh ah- thee-áindo) dee-ah. Amanáithay.
The weather is too hot.	El tiempo está muy caloroso.	Ell tee-áimpo estáh móo-ee kahloróso.
To ENTER, TO GO IN, TO COME IN, TO WALK IN. }	ENTRAR. PASAR ADELANTE.	Entrár. Passár ahdailán- tay.
Will you go into my room?	¿ Quiere Vd. entrar en mi cuarto?	Kee-áiray oostáid entrár en me kwárto?
I will go in.	Si, Señor; entraré.	See, Sain-yór; entraráy.
Shall I go in?	¿ Entraré?	Entraráy?
Will you walk in?	¿ Quiere Vd. pasar adelante?	Kee-áiray oostáid passár ahdailántay?
To SIT DOWN. To SIT, TO BE SEATED.	SENTARSE.* ESTAR SENTADO.	Saintársay. Estár saintáhdo.
He is seated upon the large chair (or arm-chair).	El está sentado en el sillón (or la silla de brazos).	Ell estáh saintáhdo en ell sill-yón (or la sill-yah de bráthos).
She is seated upon the bench.	Ella está sentada en el banco.	Ell-yah estáh saintáhda en ell bánko.
To FILL WITH.	LLENAR DE.	Lle-ainár day.
To fill a bottle with wine.	Llenar de vino una botella.	Lleainár day véeno óona botéll-ya.
Do you fill that bot- tle with water?	¿ Llena Vd. de agua esa botella?	Lleáina oostáid day áhgwa áisah botéll-ya?
I fill my purse with money.	Lleno de dinero mi bolsa.	Lle-áino day deenáiro me bólsa.
The purse.	La bolsa	La bólsa.
The pocket.	La faltriquera. El bolsillo.	La faltreekáira. Ell bol- sill-yo.
ALONE.	SOLO.	Sólo.
Have you come quite alone?	¿ Ha venido Vd. ab- solutamente solo?	Ah vainéedo oostáid abso- loutamáintay sólo?
No; I have brought all my men along with me.	No; he traído toda mi jente conmi- go.	No; eh tra-éedo tóda me háintay conméego.
To BRING.	TRAER.*	Tra-áir.



<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
He has brought all his men with him.	Ha traído toda su jente consigo.	Ah tra-éedo tóda soo háin-tay conséego.
Have you brought your brother along with you?	¿Ha traído Vd. consigo á su hermano?	Ah tra-éedo oostáid conséego ah soo airmáno?
I have brought him along with me.	Lo he traído conmigo.	Lo eh tra-éedo conméego.
Have you told the groom to bring me the horse?	¿Ha dicho Vd. al caballero (or mozo de caballos) que traiga mi caballo?	Ah déecho oostáid al kah-bal-yair-réetho (or mótho day kahbál-yos) kay trí-gah me kahbál-yo?
The groom.	{ El caballero.	Ell kahbal-yai-réetho.
Are you bringing me my books?	{ El mozo de caballos.	Ell mótho day kahbál-yos.
I am bringing them to you.	¿Me trae Vd. mis libros?	May trá-ay oostáid mis léebros?
	Se los traigo á Vd.	Say los tri-go ah oostáid.
<b>TO TAKE, TO CARRY.</b>	<b>LLEVAR. CONDUCIR.</b>	<b>Lleaivár. Condoothéer.</b>
Will you take that horse to the stable?	¿Quiere Vd. llevar ese caballo á la caballeriza (or al establo)?	Kee-áiray oostáid lleaivár áissay kahbál-yo ah la kahbal-yai-réetha (or al estáhblo)?
I will take it thither.	Lo llevaré allá.	Lo lleaivaráy ahl-yá.
Are you carrying that gun to my father?	¿Lleva Vd. ese fusil á mi padre?	Lleáivah oostáid áisay foo-séel ah me páhday?
I carry it to him.	Se lo llevo á él.	Say lo lleáive ah éll.
The cane, the stick.	La caña. El baston.	La kán-ya. Ell bastón.
The stable.	{ La caballeriza.	La kahbal-yai-réetha.
	{ El establo.	Ell estáhblo.
<b>TO GO DOWN, TO COME DOWN.</b>	<b>BAJAR.</b>	<b>Bahár.</b>
To go down into the well.	Bajar al pozo.	Bahár al pótho.
To go down the hill.	Bajar la colina (el cerro).	Bahár la coléena (ell tháir ro).
To go down the river.	Bajar el rio.	Bahár ell rée-o.
To alight from one's horse.	† Apearce del caballo.	Ahpai-ársay del kahbál-yo.
To dismount.	Desmontarse.	Daismontársay.
To alight, to get out.	† Apearce. Bajar. Salir de.	Ahpai-ársay. Bahár. Sáh-léer day.
<b>TO GO UP, TO MOUNT, TO ASCEND.</b>	<b>SUBIR. MONTAR.</b>	<b>Soobéer. Montár.</b>
To go up the mountain.	Subir el mont.	Soobéer ell móntay.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Where is your brother gone?	¿Adónde ha ido su hermano de Vd.?	Ahdónday ah éedo soo air-máno day oostáid?
He has ascended the hill.	Ha subido la colina (el cerro).	Ah soobéedo la coléena (ell tháir-ro).
To mount the horse.	Montar á caballo.	Montár ah kahbal-yo.
To get into the coach.	Entrar en el (Subir al) coche.	Entrár en ell (Soobéer al) kóchay.
TO GET ON BOARD THE SHIP.	EMBARCARSE. IR A-BORDO DEL BUQUE.	Embarkársay. Eer ah bór-do dell bóokay.
TO DESIRE, TO BEG, TO PRAY, TO REQUEST.	DESEAR. PEDIR. ROGAR. SUPLICAR.	Daisai-ár. Paidéer. Rogár. Soopleekár.
Will you desire your brother to come down?	¿Quiere Vd. suplicar á su hermano de Vd. que baje?	Kee-áiray oostáid soopleekár ah soo airmáno day oostáid kay báhay?
The beard.	La barba.	La bárba.
The river.	El rio.	Ell rée-o.
The stream, the torrent.	La corriente. El torrente.	La cor-ree-áintay. Ell tor-ráintay.
To go or come up the river.	Subir el rio.	Soobéer ell rée-o.
Does it rain?	¿Llueve?	Llu-ái-vay;
It rains.	Llueve.	Llu-ái-vay.
Does it snow?	¿Nieva?	Nee-áivah?
It snows.	Nieva.	Nee-áivah.
Is it muddy?	¿Hay lodo?	I lódo?
It is muddy.	Hay lodo.	I lódo.
Is it muddy out of doors?	¿Hay lodo en las calles?	I lódo en las kál-yais.
It is very muddy.	Hay mucho lodo.	I móocho lódo.
Is it dusty?	¿Hay polvo?	I pólvo?
It is very dusty.	Hay mucho polvo.	I móocho pólvo.
Is it smoky?	¿Hay humo?	I óomo?
It is very smoky.	Hay mucho humo.	I móocho óomo.
Out of doors.	Afuera. Fuera. En la calle.	Ahfoo-áira. Foo-áira. En la kál-yay.
TO HAVE LEFT.	QUEDAR. SOBRAR.	Kaidár. Sobrar.
When I have paid for the horse, I shall have only ten dollars left.	Cuando yo haya pagado el (por el) caballo, solo me quedarán diez duros.	Kwándo yo áh-ya pahgádo ell (por ell) kahbál-yo, sólo may kaidarán dee-áith dóoros.
How much money have you left?	¿Cuánto dinero le queda á Vd.?	Kwánto deenáiro lay káida ah oostáid?
I have one dollar left.	Me queda un peso.	May káida oon páiso.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Country (out of town).	Campo.	Kámpo.
Country (region).	Pais.	Pah-ees.
Country (native land).	Patria.	Páhtree-ah.
Country-seat.	Hacienda de campo.	Ahthee-áinda day kámpo.
Country-house.	Casa de campo.	Kássa day kámpo.
<hr/>		
To take care.	Tener cuidado. Cui-	Taináir koo-eedáhdo. <b>Koo-</b>
	dar.	eedár.
To take a walk.	Dar un paseo.	Dar oon passái-o.
At last. At length.	Por último. Al fin.	Por óoltimo. Al fin.
Parents (father and mother).	Padres.	Páhdrais.

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EXERCISE No. 181.

Will you have seen your father when we shall return?—When you will return I shall have seen him.—Will all be over, before I shall come?—Before you will come all will be over.—Shall we have finished this number before the next will be published?—You will not have yet finished this, when the next will be published; because it will soon be published.—Will you soon be back?—I shall be back in two years.—Will you be back when we shall want you?—When you will want me I shall have returned.—Will you have told him what we are looking for, when we shall see him?—I shall have told it him already.—Will you have sent me back my book, when my brother will want it?—I shall have sent it back to you.—Will they have written when we shall speak to them?—They will already have written.—Will he be banished when he will be eighteen years of age?—Before he will be seventeen he will have been banished?—Will the book have been printed when we shall return?—When you will return the book will have been printed.—Will my father be dead when my brother will arrive home?—When your brother will arrive home, your father will not be dead.—Will the servant have put in its place my cousin's book, when he will come?—When your cousin will come, the servant will have put the book in its place.—Will my aunt have already given her orders? Will the doors be opened when we shall arrive there?—When you will arrive, the doors will yet be shut (*cerradas*).

EXERCISE No. 182.

Will your parents go to the country to-morrow?—They will not go, for it is too dusty.—Shall we take a walk to-day?—We will not, for it is too muddy out of doors.—Do you see the country-house of my aunt, behind (*detrás de*) that hill?—I see it.—Shall we go in?—We

will go in, if you like.—Will you go into that room?—I shall not go into it, for it is smoky.—I wish you good morning, Madam.—Will you not come in?—Will you not sit down?—I will sit down upon this large chair.—Will you tell me what has become of your brother?—I will tell you.—Where is your sister?—Do you not see her? She sits upon the bench.—Is your father seated upon the bench?—No, he sits upon the chair.—Hast thou spent all thy money?—I have not spent all.—How much hast thou left?—I have not much left. I have but ten dollars left.—How much money have thy sisters left?—They have but three dollars left.—Have you money enough left to pay the tailor?—I have enough left to pay him; but if I pay him, I shall have but little left.—How much money will your brothers have left when they shall have paid for their horses?—They will have a hundred dollars left.—When will you go to Havana?—I shall go as soon as I have (*luego que haya*) learned Spanish.—When will your brothers go to France?—They will go thither as soon as they know (*sepán*) French.—When will they learn it?—They will learn it when they have found a good master.—How much money shall we have left when we have paid for our horses?—When we have paid for them we shall have only a hundred dollars left.

EXERCISE No. 183.

Do you gain anything by (*en*) that business?—I do not gain much by it; but my brother gains a good deal by it: he fills his purse with money.—How much money have you gained?—I have gained only a little; but my cousin has gained much by it: he has filled his pocket with money.—With what have you filled that bottle?—I have filled it with wine.—Will this man take care of my horse?—He will take care of it.—Who will take care of my servant?—I will take care of him.—Does your servant take care of your horses?—He does take care of them.—Is he taking care of your clothes?—He takes care of them, for he brushes them every morning.—Have you ever drank Madera wine (*vino de Madera*)?—I have never drank any.—Is it long since you saw my parents?—It is almost three years since.

EXERCISE No. 184.

Is your father arrived at last?—Everybody (*Todos*) says that he has arrived, but I have not seen him yet.—Are you pleased with your servant?—I am pleased with him, for he is fit for anything (*apto para todo*).—What does he know?—He knows everything (*de todo*).—Can he ride (*Sabe montar á caballo*)?—He can.—Has your brother returned at last from England?—He has returned thence, and has brought you a fine horse.—Has he told his groom to bring it to me?—He has told him to bring it to you.—What do you think (*Qué le parece á Vd.*, or *Qué dice Vd.*) of that horse?—I think that it is a fine and good one (*Me parece que es hermoso y bueno*), and beg you to lead

it into the stable.—In what did you spend your time yesterday!—I went to the concert, and afterwards (*despues*) to the play.—When did that man go down into the well?—He went down into it **this** morning.—Has he not come up again yet (*vuelto á subir*)?—He **came** up an hour ago.—Where is your brother?—He is in his room.—Will you tell him to come down?—I will tell him so, but he is not dressed yet.—Is your friend still on the mountain?—He has already **come** down.—Did you go down or up the river?—We went down it.—Did my cousin speak to you before he started (*antes de partir*)?—He **spoke** to me before he got into the coach.—Have you seen my brother?—I **saw** him before I went on board the ship.—Is it better to get into a coach than to go on board the ship?—It is not worth while to get into a coach nor to go on board a ship, when one has no wish to travel (*deseo de viajar*).

## EXERCISE No. 185.

FABLE.—*The Ass and the Wild Boar.*

An ass had the impudence to follow a wild boar (*jabalí*), and bray near him to (*para*) insult him. The courageous animal was at first (*al pronto*) enraged; but turning his (*la*) head, and seeing whence the insult came, he continued quietly on his way, without honoring the despicable animal with a single word. — Silence and contempt are the only revenge that we ought to take of fools.

## ADDITION TO THE FORTY-FOURTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Make up your mind.	† Determinese Resuélvase. signese.	Vd. Daitairméenaisay oostáid. Raisoo-áilvahsay. Rai- séegnaisay.
By the way. By the by.	† De paso. A todo esto.	Day pássó. Ah todo áisto.
He is doing well or better.	† Va bien or mejor.	Váh bee-áin or maihór.
To keep a holy-day.	† Santificar (guar- dar or observar) un dia de fiesta.	Santiffikár (gwardár or ob- sairvár) oon dée-ah day fee-áistah.
To live high.	† Vivir. suntuosa- mente.	Veevéer soontoo-óhsamén- tay.
To run in debt.	† Contraer deudas. Adeudarse.	Contra-áir dáí-oodas. Ah- dai-oodársay.
To put in mind. To remind.	† Hacer recordar (pensar).	Atháir raicordár (painsár).
I have changed my mind.	† He mudado de pa- recer (de idea).	Eh moodádo day paraitháir (day eedái-ah).

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I will bear it in mind to guide myself.	† Lo tendré presente para mi gobierno.	Lo taindráy preséntay párame gobee-airno.
In rehearsal.	† En ensayo. Ensayándose.	En ensáh-yo. Ensayándosay.
She is in her teens.	† Está en sus quince.	Estáh en soos kéenthay.

EXERCISE No. 186.

Have you seen the new drama?—Not yet; I believe that it is in rehearsal.—By the way; how is the boy that is sick?—He is doing better.—Are you not busy to-day?—No, Sir; to-day is a holy-day, and I intend to keep it.—You can do it, but I don't (*no*); because you are rich, you can enjoy all the comforts of life (*gozar de todas las comodidades de la vida*), and live high; but I am a poor man, and cannot keep a holy-day, not even the Sabbath (*domingo*), but must work every day to support (*sostener*) my family, or else I would soon run in debt.—I beg your pardon, Sir; I cannot but think that you are laboring under a great mistake in regard to that subject (*está en un grande error respecto de ese asunto*). If a man cannot support his family keeping the Sabbath, he will not support it by breaking it (*quebrantándolo*).—All right, Sir; you are perfectly (*muchísima*) right.—How do you begin to answer a business letter?—Dear Sir (*Muy Señor nuestro*<sup>(1)</sup>): We have before us your favor of the 2d. instant, &c.—Put me in mind to go to the Post-Office to-morrow.—I shall do it, if I do not forget it.—Is your friend an honest man?—No doubt he is.—Is he married or single (*or a bachelor*)?—I do not know whether he is a bachelor or a married man.—Is he now much engaged in business (*Tiene ahora muchos negocios*)?—I believe he is.—Are you going to undertake any business (*emprender en algun negocio*)?—I am about (*Voy*) to take some goods (*artículos*) to California.—I wish you good success. (See Addition to Lesson XIII., page 60).—Have you made up your mind to study Spanish?—I have (*Sí, Señor*).—When will you begin?—Next month.—It is too long; by that time (*para entonces*) you will have changed your mind.—Not so (*Eso no*).—Does your brother wish to see me?—Yes, Sir; he wishes to tell you something of importance, that he says you should (*debe*) bear in mind to guide yourself.—Indeed! I will thank him very much (*Se lo agradeceré mucho*). Where is he?—He is in his room on the third story.—How beautiful that young lady looks! She is in her teens.—Of course, otherwise she would not look so handsome.

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(1) When one person addresses another, "Dear Sir," is rendered *Muy Señor mio*; and when addressing more than one, *Muy Señores míos*.—From more than one to a single person, *Muy Señor nuestro*; and to more than one, *Muy Señores nuestros*.

## EXERCISE No. 187.

MOSTLY UPON IDIOMS WITH *Hacer*.

How is the weather?—It is very pleasant (*Está muy gradable*).—Is it warm or cold?—It is neither warm nor cold. It is a very fine day (*Hace un día (or el día está) muy hermoso*).—Is it very windy?—It is not.—How long is it since you left (*dejó*) Madrid?—It is nearly two years since.—How much does that bottle hold?—It holds nearly three pints.—What is it that renders man happy?—Virtue, which also inspires all the good qualities that render man respectable.—Will you have our rooms swept?—I will have them swept.—Will you cause the boy to be punished if he will not sweep them?—Certainly I will (*Seguramente que sí*).—Do you think that both the actresses play well their parts?—I think this one does not play very well; but the other one does (*pero la otra sí*).—I think that one plays very well, but this one does not (*pero la otra no*).—It seems that Mr. N. makes a great show (*or figure*) in this country.—So it appears (*Así parece*).—He acts as Consul-General.—Formerly nobody minded him.—What does that man do there?—He is performing a good action (deed).—He gives alms (*Hace (or da) una limosna*) to a pauper.—Does the steamer stop?—She stops to take in water.—Does the vessel leak?—She does (*Sí, Señor*).—Can (*Sabe*) you play chess?—Yes, I can.—Have you a chess-board?—I have (*Sí*).—Then let us play (*Hagamos, pues,*) a game.—Which is the best compliment that can be paid (*puede hacerse*) to an author?—To quote from him.

## EXERCISE No. 188.

MOSTLY UPON IDIOMS WITH *Hacer* (CONTINUED).

Have you an appointment this evening (See Addition to Less. XVII., page 168)?—I have not (*No*).—Then, if it is agreeable to you (*Entonces, si á Ud. le agrada*), we shall go to pay a visit to Mrs. B. and daughter.—As you please; I have no objection (*inconveniente*).—At what hour shall we go?—About eight.—Very well; but you will put me in mind half-an-hour before that time, to get ready (*para alistarme*), because I may forget it.—I will do so, if I do not forget it also.—Who is that young man?—He is one of those who boast of everything, although he has courage enough to face any one, and brave every danger.—He will, sooner or later, meet with his match.—Have you not seen my brother yet, Sir?—No, Sir.—I waited for him nearly half-an-hour; he keeps me waiting too long.—I cannot wait longer; my patience is exhausted (*me ha hecho perder la paciencia*).—Does the sun shine?—No; it is cloudy (*está nublado*).—Did the moon shine last night?—She did not.—Is it cool in your room?—Not very.—Never mind.—When do you intend to start for Charleston?—To-morrow morning, if nothing happens to prevent me (See Exercise to Addition to Less. XXVII., page 175); for we must always reckon with the host.—You are right.—Perhaps I shall sleep at Philadelphia to-morrow night.

EXERCISE No. 189.

MOSTLY UPON IDIOMS WITH *Hacerse*.

Have you become a physician?—No, Sir, but I have become a lawyer.—What has become of my hat?—I have not seen it.—What has become of you! You are quite a stranger. — We see you but once in a while.—I am always busy, and hardly have time to see my friends.—That don't matter, provided you get rich.—Yes, but it is not the case (*no es así*) with me; on the contrary, I am getting poorer every day.—That will not do (*Eso no está bueno*, or *no conviene*); but I rather think that you pretend to be poorer than you really are; don't you?—I cannot but believe that you want to make game (*hacer burla*) of me.—By no means.—Never mind; I get accustomed to everything.—By the way; are you going alone to the ball?—No; I will have some one to accompany me.—When does your friend take his departure?—He sets out now: the vessel is setting sail.—He is a young man that makes himself to be loved by everybody.—Everyone who knows him says the same of him, so that you are not the only one who pays him that compliment.—I do not doubt it.—By the way, what time is it?—It is becoming late.—I really don't know what time it is.—My watch either goes too slow or it has run down; I must wind it up; and the clock goes too fast (See Addition to Less. XXVII., page 175).—It is becoming night.—It is growing dark.—I beg your pardon, Sir; it is becoming day.

FORTY-FIFTH LESSON.—*Leccion Cuadrajésima-quinta.*

OF THE CONDITIONAL, OR POTENTIAL PRESENT.

(*Del Futuro Condicional.*)

This mood is formed by adding to the Infinitive of any of the three conjugations

<i>Singular,</i>			<i>Plural.</i>		
<i>1st. Per.</i>	<i>2d. Per.</i>	<i>3d. Per.</i>	<i>1st. Per.</i>	<i>2d. Per.</i>	<i>3d. Per.</i>
IA,	IA,	IA.	IAMOS,	IAN,	IAN. (1)

To SPEAK.

HABLAR.

I should speak. We should speak. Yo hablaría. Nosotros hablaríamos.

You should speak. (Sing. & Plur.) Vd. hablaría. Vds. hablarían.

He should speak. They should El hablaría. Ellos hablarían.

speaks.

Thou would'st speak.

Tú hablarías.

(1) Or the termination *ias* for the pronoun *tú* (thou), and *iais* for *vosotros* or *vosotras*, you (plural). See Note, page 215.



To BE.	SER, or ESTAR.
I should be. We should be.	Yo sería <i>or</i> estaría. Nosotros <del>se-</del> ríamos <i>or</i> estaríamos.
You would be. (Sing. and Plur.)	Vd. sería <i>or</i> estaría. Vds. serían <i>or</i> estarían.
He would be. They would be.	Él sería <i>or</i> estaría. Ellos serían <i>or</i> estarían.
Thou would'st be.	Tú serías <i>or</i> estarías.

Obs. A.—The following verbs form all the exceptions to our rule for the formation of the Conditional. It must be remembered that the first personal singular of the exceptions being once known, all the other persons are likewise known.

	Infinitive.	Conditional.
To be contained, to hold in. I should be contained.	Caber.	Yo cabría.
To tell <i>or</i> say. I should tell <i>or</i> say.	Decir.	Yo diría.
and its compounds, except <i>maldecir</i> (to curse), and <i>bendecir</i> (to bless), which follow the general rule.		
To have. I should have.	Haber.	Yo habría.
To make, to do. I should make, do.	Hacer.	Yo haría.
and all its compounds.		
To be able. I should be able.	Poder.	Yo podría.
To put, place. I should put, place.	Poner.	Yo pondría.
and all its compounds.		
To wish, to want. I should wish, &c.	Querer.	Yo querría.
To know. I should know.	Saber.	Yo sabría.
To go out. I should go out.	Salir.	Yo saldría.
and all its compounds.		
To have. I should have.	Tener.	Yo tendría.
and all its compounds.		
To be worth. I should be worth.	Valer.	Yo valdría.
and its compounds.		
To come. I should come.	Venir.	Yo vendría.
and all its compounds.		

Obs. B.—Whenever this mood is used, there is always an *if* in the sentence, expressed or understood; as, If I had (*or*, Had I) some money I would buy a new coat. But in Spanish, *if* is always expressed, and we say, *Si yo tuviera* (*or* *tuviese*) *dinero compraría una casaca nueva*. The verb which immediately follows *if*, must be in the imperfect of the subjunctive, for the formation of which in regular verbs, See Diagram, Lesson XXVII.

RULES for the formation of the imperfect of the subjunctive of some irregular verbs which differ from the general rule. Those which have their compounds conjugated the same as the primitive, will be given in full.

**TO GIVE.**

If I should give. If we should give.  
If you would give. (Sing. & Plur.)  
If he would give. If they would give.  
If thou would'st give.

**DAR.**

Si yo diera *or* diese. Si diéramos *or* diésemos.  
Si Vd. diera *or* diese. Si Vds. dieran *or* diesen.  
Si él diera *or* diese. Si ellos dieran *or* diesen.  
Si tú dieras *or* dieses.

**TO BE.**

If I should be. If we should be.  
If you would be. (Sing. & Plur.)  
If he would be. If they would be.  
If thou would'st be.

**ESTAR.**

Si yo estuviera *or* estuviese. Si estuvieramos *or* estuviésemos.  
Si Vd. estuviera *or* estuviese. Si Vds. estuvieran *or* estuviesen.  
Si él estuviera *or* estuviese. Si ellos estuvieran *or* estuviesen.  
Si tú estuvieras *or* estuvieses.

*Andar* is conjugated like *Estar*.

**TO HAVE. (An auxiliary.)**

If I should have. If we should have.  
If you would have. (Sing. & Plur.)  
If he would have. If they would have.  
If thou would'st have.

**HABER.**

Si yo hubiera *or* hubiese. Si hubieramos *or* hubiésemos.  
Si Vd. hubiera *or* hubiese. Si Vds. hubieran *or* hubiesen.  
Si él hubiera *or* hubiese. Si ellos hubieran *or* hubiesen.  
Si tú hubieras *or* hubieses.

*Tener*, and its compounds, are conjugated like *Haber*.

**TO MAKE, TO DO.**

If I should do. If we should do.  
If you would do. (Sing. & Plur.)  
If he would do. If they would do.  
If thou would'st do.

**HACER.**

Si yo hiciera *or* hiciese. Si hiciéramos *or* hiciésemos.  
Si Vd. hiciera *or* hiciese. Si Vds. hicieran *or* hiciesen.  
Si él hiciera *or* hiciese. Si ellos hicieran *or* hiciesen.  
Si tú hicieras *or* hicieses.

And all its compounds.

**TO KNOW.**

If I should know. If we should know.  
If you should know. (Sing. & Plur.)  
If he would know. If they would know.  
If thou would'st know.

**SABER.**

Si yo supiera *or* supiese. Si supiéramos *or* supiésemos.  
Si Vd. supiera *or* supiese. Si Vds. supieran *or* supiesen.  
Si él supiera *or* supiese. Si ellos supieran *or* supiesen.  
Si tú supieras *or* supieses.

*Caber* is conjugated like *Saber*.

## TO BRING.

If I should bring. If we should bring.

If you would bring. (Sing. & Plur.)

If he would bring. If they would bring.

If thou would'st bring.

And all its compounds.

## TRAER.

Si yo trajera *or* trajese. Si trajéramos *or* trajésemos.

Si Vd. trajera *or* trajese. Si Vds. trajeran *or* trajesen.

Si él trajera *or* trajese. Si ellos trajeran *or* trajesen.

Si tú trajeras *or* trajeses.

*Advertir*, and all verbs having an *e* in the last syllable but one of the infinitive, change *e* into *i* in the imperfect of the subjunctive, as:

If I should observe. If we should observe.

If you should observe. (Sing. and Plur.)

If he would observe. If they would observe.

If thou would'st observe.

Si yo advirtiese *o* advirtiera. Si advirtiésemos *or* advirtiéramos.

Si Vd. advirtiese *or* advirtiera. Si Vds. advirtiesen *or* advirtieran.

Si él advirtiese *or* advirtiera. Si ellos advirtiesen *or* advirtieran.

Si tú advirtieses *or* advirtieras.

TO BE WILLING, TO LOVE, TO WISH,  
TO WANT, TO LIKE. }

## QUERER.

If I should be willing. If we should be willing.

If you would be willing. (Sing. and Plur.)

If he would be willing. If they would be willing.

If thou would'st be willing.

Si yo quisiera *or* quisiese. Si quisiéramos *or* quisiésemos.

Si Vd. quisiera *or* quisiese. Si Vds. quisieran *or* quisiesen.

Si él quisiera *or* quisiese. Si ellos quisieran *or* quisiesen.

Si tú quisieras *or* quisieses.

## TO TELL, TO SAY.

## DECIR.

If I should say, *or* tell. If we should say, etc.

If you would say. (Sing. & Plur.)

If he would say. If they would say.

If thou would'st say.

And all its compounds.

Si yo dijera *or* dijese. Si dijéramos *or* dijésemos.

Si Vd. dijera *or* dijese. Si Vds. dijeran *or* dijesen.

Si él dijera *or* dijese. Si ellos dijeran *or* dijesen.

Si tú dijeras *or* dijeses.

## TO CONDUCT.

## CONducir.

If I should conduct. If we should conduct.

If you would conduct. (Sing. and Plur.)

If he would conduct. If they would conduct.

If thou would'st conduct.

Si yo condujera *or* condujese. Si condujéramos *or* condujésemos.

Si Vd. condujera *or* condujese. Si Vds. condujeran *or* condujesen.

Si él condujera *or* condujese. Si ellos condujeran *or* condujesen.

Si tú condujeras *or* condujeses.

All verbs ending in *ducir*, as *traducir* (to translate), *inducir*, *producir*, *reproducir*, *reducir*, *seducir*, etc., are conjugated like *conducir*.

To GO. To BE.

IR. SER. (1)

If I should go (or be). should go (or be).	If we	Si yo fuera or fuese. Si fuéramos or fuésemos.
If you would go (or be). (Sing. and Plur.)	Si Vd. fuera or fuese. Si Vds. fueran or fuesen.	
If he would go (or be). If they would go (or be).	Si él fuera or fuese. Si ellos fue- ran or fuesen.	
If thou would'st go (or be).	Si tú fueras or fueses.	

Verbs ending in *eer*, *oir*, or *uir*, in those terminations which have an *i*, change it into *y* whenever it is to be joined to another vowel; as, *Oir*, to hear; *si yo oyera* or *oyese*, if I should hear: *Creer*, to believe; *si yo creyera* or *creyese*, if I should believe: *Huir*, to flee; *si yo huyera* or *huyese*, if I should flee, etc.

The verbs *dormir*, to sleep; *morir*, to die; *poner* (2), to put, or place; *poder*, to be able; *podrir*, to rot; and their compounds, change *o* into *u*; as, *si yo durmiera* or *durmiese*, if I should sleep: *si yo muriera* or *muriese*, if I should die, etc.

English.	Spanish.	Pronunciation.
If I had money I would buy a new coat.	Si yo tuviera (or tu- viese) dinero, com- praria (comprara) una casaca nueva.	See yo too-vee-áira (or too- vee-áísay) deenáiro, com- praré-ah (or comprá-ra) oona kassaka noo-áiva.
If you could do this you would do that.	Si Vd. pudiera (or pudiese) hacer es- to, querria (or qui- siera) hacer aque- llo.	See oostáid poodee-áira (or poodee-áísay) ahtháir áisto, kair-rée-ah (or kee- see-áira) ahtháir ahkáil- yo.

Obs. C.—The termination *ra*, is common to both the conditional and the imperfect of the subjunctive, and may be used for either of the terminations *ia* or *se*, as in the above example; but, for the sake of euphony, it should not be used in both tenses in the same sentence, especially when the same verb is made use of in both tenses; as, "If I had money I would have a fine hat," a phrase which may be rendered in various ways: *Si yo tuviera dinero, tendria un sombrero fino*; or, *Si yo tuviese dinero, tuviera or tendria*, etc.; but not *Si yo tuviera dinero, tuviera* etc.

(1) The verb *ser* is spelt in this tense and in the Preterite definite, with the same letters, and pronounced precisely the same as *ir*.

(2) *Poner* is conjugated like *saber*, in the last syllable changing *n* into *s* instead of *p*.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
If he could, he would.	Si él pudiese (or pudiera), él querría (or quisiera).	See éel poodee-áisay (or poodee-áira), éll kair-rée-ah (or keesee-áira).
See Appendix, for the way in which the words <i>could</i> , <i>would</i> , <i>might</i> , etc., when they are used as principal verbs, should be rendered in Spanish.		
I would go, if I had time.	Yo iría (or fuera), si tuviese (or tuviera) tiempo.	Yo ee-rée-ah (or fooáira): see toovec-áisay (or too-vee-áira) tecáimpo.
If he knew what you have done, he would scold you.	Si él supiese (or supiera) lo que Vd. ha hecho, le regañaría (or regañara).	See éll soopee-áisay (or soopee-áira) lo kay oostáid ah áicho, lay raigahn-yarée-ah (or raigahn-yára).
To SCOLD. {	REGAÑAR. REÑIR. REPRENDER.	Raigahn-yár. Rain-yéer. Raipraindáir.
If there were any wood, he would make a fire.	Si hubiese (or hubiera) leña, él haría (or hiciera) fuego.	See oobee-áisay (or oobee-áira) láin-ya, éll ahrée-ah (or eethee-áira) fooáigo.
Should the men come, it would be necessary to give them something to drink.	Si viniesen (or vinieran) los hombres, sería (or fuera) menester darles algo de beber.	See veenee-áisain (or vee-nee-áiran) los úmbrais, sai-rée-ah (or fooáira) mainaistáir dárlais algo day baibáir.
Should we receive our letters, we would not read them until to-morrow.	Si recibiésemos (or recibieramos) nuestras cartas, no las leeríamos (or leeyéramos) hasta mañana.	See raitheebee-áisaimos (or raitheebre-áiramos) noc-áistras kártas, no las lai-ai-rée-ahmos (or lai-yáiramos) ásta man-yána.
NOT—UNTIL (meaning, not—before). {	No—HASTA.	No—ásta.

## EXERCISE No. 190.

Would you come to see me oftener if I were in the city?—If you were in the city I would come to see you every day.—What would you buy if you had a great deal of money?—If I had the money you would know.—Would you love me if I were a cousin of yours?—If you were my cousin, perhaps I would love you a great deal.—Would you take me to the country if the weather was not so bad?—If it were fine weather, I would certainly take you wherever (*adonde*) you liked.—Would you bring your brother along with you were he well?—If he were well I would bring him along with me.—Would you come with us were you not busy?—If I were not so busy, I would go

with you with the greatest (*mayor*) pleasure.—Would you go to bed were you sleepy?—If I were sleepy, I would without doubt go to bed.—Would you warm yourself were you cold?—If I were cold I would like to warm myself.—Would you translate a letter into Spanish for me, if I should ask you?—I would do it with the greatest pleasure.—Would you go to the opera if my cousin would go?—I should tell you, if she would go.—Would you study your Spanish lesson better than you do, had you not some other lessons to study?—If I had but the Spanish to study, I would certainly learn it better, for I like it (*me gusta*) very much.

### EXERCISE No. 191.

#### UPON THE IRREGULAR VERBS EXCLUSIVELY.

Would this trunk hold all my clothes (*ropa*) were it a little larger?—I think it would (*que cabria*).—Would you tell me all that you wish were you alone with me?—I would (*Sí, Señor*).—Would you have done what I told you if you had had time?—I would certainly have done it, but you know that I have had no time.—Would you do it if you could?—If I could, I would do it with great pleasure.—Would you put on (*Se pondria Vd.*) your new hat to-day, if it were finished?—If it were finished, I should put it on to-morrow.—Would your sister go out to-day if it were fine weather?—I believe she would not go out even if it were the finest weather.—Would it be worth the trouble (*Valdria la pena*) to go to school (*la escuela*) to-day if it were fine weather?—It would certainly be worth the trouble, because to-morrow you would be worth more than (*de lo que*) you are (worth) to-day.—Would you come to see me every other day, if I were at home?—If I were certain always to meet you at home, I would come and see you, not every other day, because I am now more busy than formerly, but I would come as often as I could.

### EXERCISE No. 192.

If I accepted (*aceptar*) this proposition, would I be blamed?—You would be blamed if you accepted it.—Would he have answered my letter if he had received it in time (*á tiempo*)?—He would have answered it.—Would he arrive in time if he had started (*partir*) an hour ago?—He would arrive in time.—Would your uncle finish his house if he had the means (*los medios*)?—He would finish it if he were richer than he is.—Would you sit down if you had time?—I would sit down with great pleasure, if I had time.—Would you buy these books if you wanted them?—I should buy them if I wanted them.—Would you dance with your cousin if you were not engaged (*comprometer*).—If I were not engaged I would dance with him, if he wished.—Would you read a little if you had time?—If I had time I would read a little; but my teacher of music (*maestro de música*) will come at ten o'clock, and I have not yet prepared my lesson, so that I have not a single moment to spare (*un solo momento que perder*).

## EXERCISE No. 193.

GIVE AN ANSWER TO THE FOLLOWING QUESTIONS:

¿Qué me daría Vd. si yo le dijese un secreto?—¿Qué compraríamos si tuviésemos dinero?—¿Saldrían Vds. hoy si hiciera buen tiempo?—¿Sería mas amable su amigo de Vd. si fuera muy rico?—¿Me haría Vd. una visita si yo se lo suplicase?—¿Hiciera Vd. una partida al ajedrez con su primo de Vd., si él supiera jugar?—¿Tocaría Vd. el piano si su prima de Vd. se lo pidiera?—¿Bailaría conmigo su hija de Vd. si yo la invitara?—¿Comería Vd. hoy con nosotros si se lo suplicáramos?—Si yo le hiciese á Vd. una proposicion, ¿la aceptaría Vd.?—¿Estudiaría Vd. si yo estudiara?—¿Estaría Vd. en casa si no lloviese?—¿Iria Vd. á la Habana si yo fuese?—¿Irian al concierto sus primas de Vd. si Vds. fuesen?—¿Querria Vd. á mi hermanito si fuese bueno y estudioso?—¿Me haría Vd. un favor si yo se lo pidiera?

## EXERCISE No. 194.

Cierto sujeto que se habia casado con una muda, se cansó de vivir condenado á perpetuo silencio, y acudió á un médico para que procurase restituirla el uso de la lengua. Tuvo la mujer la felicidad de recobrarle; y de tal suerte se daba prisa á desquitarse del tiempo de su mudez, que hablaba, como suele decirse, hasta por los codos. Cansado el marido de tanta charla, volvió al facultativo á suplicarle que emplease en enmudecer á su mujer la misma habilidad que habia manifestado para hacerla hablar. “Está en mi mano,” le contestó el médico, “hacer hablar á una mujer; pero se necesita mucha mayor ciencia para hacerla callar. Solo encuentro un remedio, calmante á lo ménos, que es dejar á usted sordo.”

## ADDITION TO THE FORTY-FIFTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Birth-day.	† Cumple-años.	Cóomplay-án-yos.
In spite of him.	† Á pesar (or des-pecho) suyo.	Ah paisár (or daispáicho) sóoyo.
About the break of day.	† Hacia el amanecer.	Áthee-ah ell ahmanaitháir.
Abroad.	Al romper del dia.	Al rompair dell dée-ah.
	† En el extranjero (or, fuera).	En ell aistranjáiro (or foo-áira).
He has his arms folded.	Tiene los brazos cruzados.	Tee-áinay los bráthos croo-tháhdos.
The most distant idea.	La idea mas remota.	La eedái-ah mas raimóta.
Against his will.	Contra su voluntad.	Cóntra soo voloontád.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
By land.	Por tierra.	Por tee-áir-ra.
By sea.	Por mar.	Por mar.
At first.	† Al principio.	Al preenthéepée-o.
A while.	Un rato.	Oon ráhto.
A little while.	Un ratito.	Oon rahtéeto.
To strive against the stream.	† Luchar contra la corriente.	Loochár cónta la cor-ree-áintay.
Let all things be ready <i>by the time</i> we come back.	† Que todo esté listo para cuando volvamos.	Kay todo aistáy léesto pára kwándo volváh-mos.
You have seen my father, have you not?	Vd. ha visto á mi padre, ¿no es verdad?	Oostáid ah véesto ah me páhdray, ¿no ais vair-dád?
He will not travel much, will he?	Él no viajará mucho, ¿es verdad?	Éll no vee-ahará móocho, ¿ais vairdád?

Obs.—If, in common conversation, the verb is repeated in English in the affirmative, when the sentence is in the negative; and *vice versa*, in the negative, when the sentence is in the affirmative; to render, as it is presumed, the interrogatory more expressive; the words *¿es verdad?* (is it true?) *¿no es verdad?* (is it not true?) are used in Spanish.

### EXERCISE No. 195.

I am going to France.—When do you start?—I start to-morrow about the break of day.—That man appears to be at his ease, as (*pues*) he has his arms folded.—That man has not had good success in his enterprise. He undertakes everything, although he knows he is very unfortunate.—Then he likes to strive against the stream.—Miss, your mother told you not to play, and you play in spite of her.—Why does that man work so slow?—Because he works against his will.—Where are you going, master (*mi amo*)?—I am going to the market, and then I shall come home; let all things be ready by the time I come back.—Yes, Sir, all shall be ready.—My child, what beautiful eyes your little friend (*fem.*) has! I have fallen in love with her. You ought to go to see her.—Why, father?—Because it is better to go there than to run after the butterflies. (See Additions to Lessons XXI. & XXII., p. 171.)—Do you think that she is pretty?—I think so. I wish to go and see her this evening, will you go with me?—Certainly.—When do you think your friends will set out for Europe?—I have not the most distant idea; but I suppose they will not set out until the spring or the summer, and perhaps they will not be ready until the winter.—How will they travel?—Some (*Unos*) will go by land and others by sea; but a few will go at first by land, and afterwards by sea.—And how long will they remain abroad?—Until they get rich enough to live with comfort (*con comodidad*) all their lives.



## EXERCISE No. 196.

When is your birth-day?—It is precisely to-morrow.—Indeed!—You have seen my brother, have you not?—Yes, Miss, I have seen him. I came to see if he were going away (*se iba*) this summer, and he says that he will start to-morrow at the break of day.—But he will not travel much, will he?—I believe not, as he has been indisposed for some time (*por algun tiempo*).—What church do those ladies and gentlemen go to?—The gentlemen go to the Catholic church, and the ladies to the Methodist.—Are you going already? Why such a hurry? Why don't you stay a little while longer (*mas*)?—Because I have already been a very long while, and I fear I am troubling you with such a long visit.—The visit of a friend like you can never be troublesome (*molesta*) to me.—I thank you; you are very kind.

FORTY-SIXTH LESSON.—*Leccion Cuadrajésima-sesta.*

## CONDITIONAL, OR POTENTIAL PAST.

(*Futuro Condicional Anterior.*)

This is formed from the present of the conditional of the auxiliary, and the past participle of the verb to be conjugated.

## EXAMPLES:

I should have, We should have You would have (Sing. and Plur.) He would have, They would have Thou would'st have	}	SPOKEN.	Yo habria, Habríamos	}	HABLADO.
			Vd. habria, Vds. habrian (1)		
			El habria, Ellos habrian		
			Tú habrias		
I should have, We should have You would have (Sing. and Plur.) He would have, They would have Thou would'st have	}	DEPARTED.	Yo habria, Habríamos	}	PARTIDO.
			Vd. habria, Vds. habrian (1)		
			El habria, Ellos habrian		
			Tú habrias		

(1) Or, *vosotras (vosotras) habriais.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
If I had received my money, I would have bought new shoes.	Si yo hubiera (or hubiese) recibido mi dinero, habria comprado zapatos nuevos. (1)	See yo oobee-áira (or oobee-áisay) raitheebéedo me deenáiro, ahbrée-ah com-prádo thappáhtos noo-áivos.
If you had risen early, you would not have caught cold.	Si Vd. se hubiera levantado temprano, no se habria resfriado.	See oostáid say oobee-áira laivantádo taimpráno, no say ahbrée-ah raisfree-áhdo.
If they had got rid of their old horse, they would have procured a better one.	Si se hubieran des-hecho de su caballo viejo, habrian conseguido otro mejor.	See say oobee-áiran dais-áicho day soo kahbál-yo vee-áiho, ahbrée-an con-saigéido ótro maihór.
If he had washed his hands, he would have wiped them.	Si él se hubiera lavado las manos, se las habria enjugado.	See éll say oobee-áira lah-váhdo las mános, say las ahbreé-ah ainhoogáhdo.
If I knew (If I had known) that, I would have behaved differently.	Si yo hubiera sabido eso, me habria comportado de otro modo.	See yo oobee-áira sahbéedo áiso, may ahbrée-ah com-portáhdo day ótro módo.
If thou had'st taken notice of that, thou would'st not have been mistaken.	Si hubieras advertido eso, no te habrias equivocado.	See oobee-áiras addvair-téedo áiso, no tay ahbrée-asa aikeevokáhdo.
<hr/>		
Would you learn Spanish, if I learned it?	¿Aprenderia Vd. el español, si yo lo aprendiera?	Appraindairée-ah oostáid ell aispan-yól, see yo lo appraindee-áira?
I would learn it, if you learned it.	Yo lo aprenderia si Vd. lo aprendiera.	Yo lo appraindairée-ah, see oostáid lo appraindee-áira.
Would you have learned German, if I had learned it?	¿Habria Vd. aprendido el alemán, si yo lo hubiera aprendido?	Ahbrée-ah oostáid apprain-déedo ell ahlaímán, see yo lo oobee-áira apprain-déedo?
I would have learned it, if you had learned it.	Yo lo habria aprendido, si Vd. lo hubiese aprendido.	Yo lo ahbrée-ah apprain-déedo, si oostáid lo oobee-áisay appraindéedo.
Would you go to France, if I went thither with you?	¿Iria Vd. á Francia, si yo fuese con Vd.?	Ee-rée-ah oostáid ah Frán-thee-ah, see yo foo-áisay con oostáid?
I would go if you went with me.	Yo iria si Vd. fuera conmigo.	Yo ee-rée-ah see oostáid foo-áira conméego.

(1) See Oms. C., preceding Lesson.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Would you have gone to Germany, if I had gone with you?	¿Habria Vd. ido á Alemania, si yo hubiera ido con Vd.?	Ahbrée-ah oostáid éedo ah Ahlaimánee-ah, see yo oobee-aira éedo con oostáid?
Would you go out if I remained at home?	¿Saldria Vd. si yo me quedara en casa?	Saldrée-ah oostáid see yo may kaidara en kássa?
I would remain at home if you went out.	Yo me quedaria en casa si Vd. saliera.	Yo may kaidarée-ah en kássa see oostáid sahlee-áira.
Would you have written a letter, if I had written a note?	¿Habria Vd. escrito una carta, si yo hubiera escrito una esquela?	Ahbrée-ah oostáid aiscrécto óona kárta, see yo oobee-áira aiscrécto óona aiskáila?
There is my book.	Allí está mi libro. Allí tiene Vd. mi libro. Hé allí mi libro.	Ahl-yée aistáh me léebro. Ahl-yée tee-áinay oostáid me léebro. Ai ahl-yée me léebro.
Here is my book.	Aquí está mi libro. Aquí tiene Vd. mi libro. Hé aquí mi libro.	Ahkée aistáh me léebro. Ahkée tee-áinay oostáid me léebro. Ai ahkee me léebro.
There it is.	Allí está. Allí lo tiene Vd. Hélo allí.	Ahl-yée aistáh. Ahl-yée lo tee-áinay oostáid. Áilo ahl-yée.
There they are.	Allí están. Allí los tiene Vd. Hélos allí.	Ahl-yée aistán. Ahl-yée los tee-áinay oostáid. Áilos ahl-yée.
Here I am.	Aquí estoy. Aquí me tiene Vd. Héteme aquí.	Ahkée aistó-ee. Ahkée may tee-áinay oostáid. Áitai-may ahkée.
That is the reason why.	Esta (or esa) es la razon por qué. Hé aquí (or ahí) la razon por qué.	Áista (or áisa) ais la rahthón por káy. Ai ahkée (or ah-ée) la rahthón por káy.
Therefore I say so.	Por eso (or por tanto) lo digo.	Por aiso (or por tánto) lo déego.
My feet are cold.	†Tengo los piés frios.	Táingo los pee-áis frée-os.
His feet are cold.	†Tiene los piés frios.	Tee-áinay los pee-áis frée-os
Her hands are cold.	†Tiene las manos frias.	Tee-áinay las mános frée-as.
My body is cold.	†Tengo el cuerpo frio.	Táingo ell koo-áirpo frée-o.
My head hurts me.	†Me duele la cabeza.	May doo-áilay la kahbáithah.
I have the headache.	†Tengo dolor de cabeza.	Táingo dolór day kahbáithah.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Her arm hurts her.	† Le duele el brazo	Lay doo-áilay ell bráhtho
He has a pain in his side.	† Tiene dolor de costado.	Tee-áinay dolór day costáhdo.
Her tongue hurts her very much.	† Le duele mucho la lengua.	Lay doo-áilay móocho la láingwa.
<hr/>		
The son-in-law.	El yerno, <i>or</i> hijo político.	Ell yáirno, <i>or</i> ée-ho polée teeko.
The step-son.	El hijastro, <i>or</i> entenado.	Ell ee-hásstro, <i>or</i> aintai náhdo.
The daughter-in-law.	La nuera, <i>or</i> hija política.	La noo-áira, <i>or</i> éa-ha polée teeka.
The step-daughter.	La hijastra, <i>or</i> entenada.	La ee-hásstra, <i>or</i> aintai náhda.
The father-in-law.	El suegro, <i>or</i> padre político.	Ell soo-áigro, <i>or</i> páhday poléeteeko.
The step-father.	El padrastro.	Ell pahdrásstro.
The mother-in-law.	La suegra, <i>or</i> madre política.	La soo-áigrah, <i>or</i> máhday poléeteeka.
The step-mother.	La madrastra.	La mahdrásstra.
The sister-in-law.	La cuñada, <i>or</i> hermana política.	La coon-yáhda, <i>or</i> airmána poléeteeka.
The brother-in-law.	El cuñado, <i>or</i> hermano político.	Ell coon-yáhdo, <i>or</i> airmano poléeteeko.
The progress.	El progreso.	Ell prográiso.
To improve in learning.	Adelantar en los estudios ( <i>or</i> en las ciencias).	Ahdailantár en los aistóodee-os ( <i>or</i> en las thee-áinthee-ass).
The progress of a malady.	Los progresos de una enfermedad.	Los prográisos day óona ainfairmaidád.
A plate.	Un plato.	Óon pláhto.

EXERCISE No. 197.

Who is there?—It is I (*Soy yo*).—Who are those men?—They are foreigners who wish to speak to you.—Of what country are they?—They are Americans.—Where is my book?—There it is.—And my pen?—Here it is.—Where is your sister?—There she is.—Where are our cousins (fem.)?—There they are.—Where are you, John (*Juan*)?—Here I am.—Why do your children live in Spain?—They wish to learn Spanish; that is the reason why they live in Spain.—Why do you sit near the fire?—My hands and feet are cold; that is the reason why I sit near the fire?—Are your sister's hands cold?—No; but her feet are cold.—What is the matter with your aunt?—Her arm hurts her.—Is there anything the matter with you?—My head hurts

me.—What is the matter with that woman?—Her tongue hurts her very much.—Why do you not eat?—I shall not eat before (*sin*) I have a good appetite.—Has your sister a good appetite?—She has a very good appetite; that is the reason why she eats so much.—If you have read the books which I have lent you, why do you not return them to me?—I intend reading them once more (*volverlos á leer*); that is the reason why I have not yet returned them to you; but I will return them to you as soon as I have read them a second time (*haya leído otra vez*).—Why have you not brought my shoes?—They were not made, therefore I did not bring them; but I bring them to you now, here they are.—Why has your daughter not written her exercises?—She has taken a walk with her companion (*fem.*), that is the reason why she has not written them; but she promises to write them to-morrow, if you do not scold her.

### EXERCISE No. 198.

Would you have money if your father were here?—I should have some if he were here.—Would you be pleased if I had some books?—I should be much pleased if you had some.—Would you praise my little brother if he were good?—If he were good I should certainly praise him.—Would my sister be praised if she were not assiduous?—She would certainly not be praised if she were not assiduous and good.—Would you give me something if I were very good?—If you were very good, and if you worked well, I would give you a fine book.—Would you write to your sister if you were in Paris?—I would write to her, and send her something handsome, if I were there.—Would you speak if I listened to you?—I would speak if you listened to me and if you would answer me.—Would you have spoken to my mother if you had seen her?—I would have spoken to her, and have begged of her to send you a handsome gold watch, if I had seen her.

### EXERCISE No. 199.

One of the valet-de-chambres (*ayuda de cámara*) of Louis XIV. requested that prince, as he was going to bed (*al tiempo que él se iba á la cama*), to recommend to the first president a lawsuit (*un pleito*) which he had against (*contra*) his father-in-law; and, in urging him (*urjiéndole*), said: "Ah, Sire (*Ah, Señor*), you (*Vuestra Majestad*) have but to say one word." "Well," said Louis XIV., "it is not that which embarrasses me (*me embaraza*); but tell me, if thou wert in thy father-in-law's place, and thy father-in-law in thine, would'st thou be glad (*te alegrarías*) if I said that word?"

If the men should come, it would be necessary to give them something to drink.—If he could do this, he would do that.—I have always flattered myself (*me he lisonjeado*), my dear brother, that you loved me as much as I love you; but I now see that I have been mistaken.

I should like to know why you went walking without me?—I have heard, my dear sister, that you are angry (*estas enfadada*) with me, because I went walking without you. I assure you that, had I known you were not ill, I should have come for you; but I inquired at your physician's about your health, and he told me that you had been keeping your bed the last eight days (*habias estado en cama durante ocho dias*).


EXERCISE No. 200.

A French officer having arrived at the court of Vienna, the Empress Theresa asked him (*la emperatriz Teresa le preguntó*) if he believed that the Princess of N., whom he had seen the day before (*el dia anterior*), was really the handsomest woman in the world (*del "undo"*), as was said. "Madam," replied (*replicó*) the officer, "I thought so yesterday."

How do you like that meat?—I like it very well.—May I ask you for a piece (*Puedo tomarme la libertad de pedir á Vd. un poco*) of that fish?—If you will have the goodness to pass me your plate, I will give you some (*le pondré á Vd.*)—Would you have the goodness to pour me out something to drink (*echarme de beber*)?—With much pleasure.

Cicero seeing his son-in-law, who was very short, arrive with a long sword (*que era muy pequeño, venir con una espada larga*) at his side (*á la cinta*), exclaimed: "Who has fastened (*atado*) my son-in-law to that sword?"

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 IN ADDITION to the READER which we publish connected with this Method, we deem it proper, at this stage of the scholar's progress, to commence a series of amusing and instructive historical anecdotes and fables, in Spanish, suited to the tenses of the verbs as we proceed in their explanation, in order to illustrate the rules given for their use; which will be the closing exercise for each Lesson, to be read and translated afterwards, with the help of the "Key," if necessary. It is intended, by this means, to render the study of the Spanish a pastime, rather than a task.

## EXERCISE No. 201.

*Illustration of the Rules for the use of the Conditional.*

FOR READING AND TRANSLATION.

*(A free translation of a paragraph in one of Chesterfield's Letters to his Son.)*

"No hay nada tan delicado como el carácter moral, y nada que tanto pueda interesarte como conservarlo puro y sin mancha. Si se sospechase que abrigabas injusticia, malignidad, perfidia, mentira, &c., todas las buenas prendas é instruccion imaginables, no te *proporcionarian* nunca estimacion, amistad ó respeto. Una estraña concurrencia de circunstancias ha elevado algunas vezes hombres perversos á puestos muy altos; pero, á la manera de los criminales, han sido elevados á la picota, en donde sus personas y sus crímenes, por ser mas conspicuous son solamente mas conocidos, mas detestados, zaheridos é insultados. Si en algun caso son perdonables la afectacion y ostentacion, es en el de moralidad; bien que, aun entonces. no te aconsejaria que ostentases una pompa de virtud Farisáica. Pero sí te aconsejaré la delicadeza mas escrupulosa por tu carácter moral, y el mayor cuidado para no decir ó hacer la mas mínima cosa que pueda mancharlo ni aun levemente. Muéstrate en todas ocasiones, el abogado, el amigo, pero no el campeon de la virtud. El coronel Chartres, de quien seguramente has oido hablar (que creo era el pícaro mas notorio del mundo, y que habia acumulado inmensas riquezas por toda especie de crímenes), era tan sensible á las desventajas de un mal carácter, que una vez le oí decir, en su estilo insolente y prostituido, que aunque él no *daria* un real por la virtud, *daria* cincuenta mil pesos por un buen carácter, porque por medio de él *adquiriria* medio millon, siendo así que era tan infame. ¡Es posible, pues, que un hombre honrado pueda descuidar, lo que un pícaro hábil *compraria* á tanta costa?"

## ADDITION TO THE FORTY-SIXTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
THE HOLIDAYS OF THE YEAR.	DÍAS DE FIESTA DEL AÑO.	Dée-as day fee-áista dell án-yo.
Christmas.	La Navidad.	La Nah-vee-dád.
New Year's day.	Día de Año Nuevo.	Dée-ah day An-yo Noováivo.
Lent.	La Cuaresma.	La koo-ahráisma.
Palm-Sunday.	Domingo de Ramos.	Doméengo day Ráhmós.
The Holy Week.	La Semana Santa.	La Saimáhna Sánta.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Ash-Wednesday.	Miércoles de ceniza.	Mee-áircolaia day thainéothah.
Maundy-Thursday.	† Juéves Santo.	Hoo-áivais Santo.
Good-Friday.	† Viérnes Santo.	Vee-áirnaia Santo.
Ember-days.	† Las Cuatro témporas.	Las Koo-áhtro táimporas.
Easter-Sunday.	† Domingo de Pascua.	Doméengo day Páss-kooah.
Low-Sunday.	† <i>Dominica in albis.</i>	Doméeneeka in álbis.
Whitsunday.	† La Pentecostes.	La Paintaicóstais.
The Eve.	La Vijilia.	La Veehéelee-ah.
The Harvest.	La cosecha de Granos.	La kosáicha day Gráhnos.
High Mass.	† Misa cantada.	Méesa kantáhda.
Low Mass.	† Misa rezada.	Méesa raitháhda.
May God reward you.	† Dios se lo pague á Vd.	Dee-ós say lo páhgay ah oostáid.

EXERCISE No. 202.


When is your birthday?—On the second day of January.—Will you tell me which are the principal festivals (*festividades*) of the year?—Certainly, with great pleasure. How shall I mention them to you, alphabetically or chronologically (*en órden alfabético ó cronológico*)?—As you please.—Then I will mention them to you chronologically: 1st. festival, Christmas; 2d. New Year's day; 3d. Lent; 4th. Palm-Sunday; 5th. The Holy Week; 6th. Ash-Wednesday; 7th. Good-Friday; 8th. Ember-days; 9th. Easter-Sunday; 10th. Low-Sunday; 11th. Whitsunday; 12th. The Eve; 13th. The Harvest.—I am much obliged to you for your kindness —Not at all.—Will you have the goodness to give me two wafers?—I am sorry I cannot oblige you, for I have none.—Have you been at Church?—Yea, Sir; and I have heard a Low Mass, which I like better than a High Mass, for many reasons.—Here is a beggar (*mendigo*).—What does he want?—He asks for alms (*una limosna*).—I would give him something if I could.—If you have not money, I have some and will give him some.—You are very kind.—Oh, it is nothing.—It may be nothing for you, but it is a great deal for me. May God reward you.—Thank you.—Good actions performed on earth, meet with their reward in Heaven.—There are no actions greater or more commendable than those which, stimulated neither by vanity nor sustained by the hope of reward or the allurements of glory, spring from the purest motives of religion, honor and benevolence.



FORTY-SEVENTH LESSON.—*Leccion Cuadrajésima-sétima.*  
OF THE GERUND.—(*Del Gerundio.*)

The English present participle is rendered in Spanish by the Gerund, which is indeclinable. It is formed from the Infinitive, by changing, for the first conjugation, the termination *ar* into *ando*; and for the two others, *er* and *ir* into *iendo*. Ex.:

To speak,—speaking.	1. Hablar,—hablando.
To sell,—selling.	2. Vender,—vendiendo.
To write,—writing.	3. Escribir,—escribiendo.

 The above rule holds good for all verbs whether regular or irregular. There are, however, some exceptions, which are confined to some verbs of the 2d. and 3d. conjugations.

EXCEPTIONS.

1st.—Whenever the root of the verb (1) ends in a vowel, the Gerund is formed by adding *yendo* instead of *iendo* (2). But if it is a silent *u* as in *seguir*, *delinquir*; or an *e*, being a verb of the 3d. conjugation, as in *reir*, *desleir*; the former follows the general rule, and the latter change the last three letters into *iendo* (3). Ex.:

To attract,—attracting.	Atraer,—atrayendo.
To believe,—believing.	Creer,—creyendo.
To gnaw,—gnawing.	Roer,—royendo.
To hear,—hearing.	Oir,—oyendo.
To flee,—fleeing.	Huir,—huyendo.
To argue,—arguing.	Argüir,—arguyendo.
To distinguish,—distinguishing.	Distinguir,—distinguiendo.
To laugh, laughing.	Reir,—riendo.

2d.—Verbs of the 3d. conjugation having an *e* in the last syllable but one, change the *e* into *i* before taking the termination *iendo*. Ex.:

To say,—saying.	Decir,—diciendo.
To follow,—following.	Seguir,—siguiendo.
To amuse,—amusing.	Divertir,—divirtiéndose.

(1) By root, we understand that part of the verb which precedes the terminations *ar*, *er*, *ir*; for instance, in the verb *leer* (to read), *le* is the root.

(2) The Gerund of *Ir* (to go), is *yendo*.

(3) We shall explain the above rule in another way, which may perhaps be better understood by some scholars:

Verbs terminating in *aer*, *eer*, *oer* or *uir* (when the *u* is pronounced as in *arguir*, *contribuir*), form the Gerund by changing the last two letters into *yendo*, instead of *iendo*. And those ending in *eir*, change this termination into *iendo*.

3d.—Finally, the four following verbs change *o* into *u*, to take the termination of the Gerund:

To be able,—being able.	Poder,—PUDIENDO.
To sleep,—sleeping.	Dormir,—DURMIENDO.
To die,—dying.	Morir,—MURIENDO.
To rot,—rotting.	Podrir,—PUDRIENDO.

Obs. A.—It is to be observed that the present participle, or Gerund, is not so often used in Spanish as in English; for, whenever it is used in English after a preposition, is rendered in Spanish by the present of the infinitive (1). Moreover, it is often substituted by the infinitive with one of the prepositions *con* or *en*. Ex.:

English.	Spanish.	Pronunciation.
I pass my time in reading.	Paso el tiempo en leer (leyendo).	Páso ell tee-áimpo en lai-áir (lai-yáindo).
I gain nothing by going there.	Nada gano con ir (yendo) allá.	Náhda gáhno con éer (yáindo) ahl-yáh.

Obs. B.—The article, preceded by the preposition *á*, is used before an infinitive, when “*tiempo de*” (time of) is understood. Ex.:

At (the time of) arriving at my house.	Al llegar á mi casa.	Al lle-aigár ah me kássa.
In going out of the church.	Al salir de la iglesia.	Al sahléer day la eeglái-see-ah.
Upon opening the door.	Al abrir la puerta.	Al ahbréer la poo-áirta.

Obs. C.—Yet the present participle is used when an agent performs two actions at the same time. Ex.:

He learns while teaching,	Él aprende enseñando (2).	Éll appráinday ensain-yáindo.
I correct while reading.	Corrijo leyendo (or mientras leo).	Cor-réehe lai-yáindo (or mee-áintras lái-oh).
It instructs while delighting.	Instruye deleitando.	Instróoyay dailai-eetáindo.

(1) Excepting only the preposition *en* (in), when it has the meaning of *cuando* (when), as in the following instances: *En casándose* (cuando se case) *será mas feliz*, when she gets married she will be happier; *En yendo* (cuando vaya) *á su casa, le hablaré*, when I go to his house, I will speak to him.

(2) *While* is expressed by *mientras* or *entretanto*; but we cannot say *Él aprende mientras enseñando*, for if we make use of *mientras*, the verb which follows must be in the infinitive, unless the verb *Estar* is used before the Gerund, thus: *Él aprende mientras enseña*, or *mientras está enseñando*.

Obs. D — When a certain continuation or succession of time is to be expressed, the present participle is made use of with the verb *estar*, and sometimes with *ir*. Ex.:

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I am writing.	Estoy escribiendo.	Aistó-ee aiscreebee-áindo.
Are you reading?	¿Está Vd. leyendo?	Aistáh oostáid lai-yáindo?
He is telling me his misfortunes.	Me está diciendo sus desgracias.	May aistáh dee-thee-áindo soos daisgráhthee-as.
He is gathering flowers in the garden.	Está cojiendo flores (*) en el jardín.	Aistáh cohee-áindo flórais en ell hárdéen.
She was crying all day.	Estuvo llorando todo el día.	Aistóovo lleorándo todo ell dée-ah.
Her grief is consuming her by degrees.	Su dolor la va consumiendo gradualmente (or por grados).	Soo dolór la vah consoomee-áindo grahdoo-almáintay (or por gráhdos).
<hr/>		
You are thinking.	Vd. está pensando.	Oostáid aistáh painsándo.
What were you doing when I arrived?	¿Qué estaba V. haciendo cuando yo llegué?	Káy aistáhba oostáid ah-thee-áindo kwándo yo lle-aigáy?
I was dining.	Estaba comiendo (or comia).	Aistáhba comee-áindo (or comée-ah).

To QUESTION.	{ PREGUNTAR, INTERROGAR.	Praigoontár, Intair-rogar.
The cravat.	La corbata.	La corbáhta.
The carriage.	El carruaje.	Ell kar-roo-áhay.
The family.	La familia.	La faméelee-ah.
The promise.	La promesa.	La promáisa.
The leg.	La pierna.	La pee-áirna.
The sore throat.	El mal de garganta.	Ell mal day gárgánta.
I have a sore throat.	Tengo mal de garganta.	Táingo mal day gargánta.
	† Tengo la garganta mala.	Táingo la gargánta máh-la.
The meat.	La carne.	La kárnay.
The salt meat.	Carne salada.	Kárnay sahláhta.
The fresh meat.	Carne fresca.	Kárnay fráiska.
Cool water.	Agua fresca.	Áhgwa fráiska.
The food (the victuals).	El alimento. La comida.	Ell ahleemáinto. La coméeda.
The dish (mess).	El plato.	Ell pláhto.
Milk food.	Lacticinios.	Lacteethée-nee-os.

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(\*) *Cojer flores*, to gather flowers; *la flor*, the flower.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
The traveller.	El viajero, or viajante.	Ell vee-aháiro, or vee-ah-hántay.
To MARCH. To WALK.	CAMINAR. ANDAR.*	Kameenár. Andár. Dar
To STEP.	DAR* UN PASO.	oon pássó.
I have walked a good deal to-day.	Hoy he caminado muchísimo.	Ó-ee eh kameenádo mochéseemo.
Obs. E.— <i>Caminar</i> or <i>Andar</i> must not be mistaken for <i>Pasear</i> . The former means to walk; and the latter, to walk for pleasure.		
I have been walking in the garden with my mother.	He estado paseando con mi madre en el jardin.	Eh aistádo passai-ándo con me mádray en ell har-deén.
To walk, to travel a league, two leagues.	Caminar (andar or hacer) una legua, dos leguas.	Kameenár (andár or ah-tháir) oona láigwa, dos láigwas..
To walk a step.	Dar* un paso.	Dar eon pássó.
To take a step (meaning, to take measures).	† Tomar sus medidas or providencias.	Tomár soos maidéedas or proveedáinthee-as.
To go on a journey.	† Hacer un viaje. † Salir á un viaje.	Ahtháir oon vee-áhay. Sahléér ah oon vee-áhay.
To make a speech.	Hacer un discurso.	Ahtháir oon deeskóorso.
A piece of business, an affair.	Un negocio, un asunto.	Oon naigóthee-o, oon ahsóonto.
To transact business.	Hacer negocios.	Ahtháir naigóthee-os.
<hr/>		
To MEDDLE WITH SOMETHING.	METERSE, MEZCLARSE or ENTROMETERSE EN ALGUNA COSA.	Maitáirsay, maithclársay or entromaitáirsay en algóona cosa.
What are you meddling with?	¿ En qué se mete or mezcla Vd. ?	En káy say máitay or máithela oostáid ?
I am meddling with my own business.	Me mezclo en mis propios asuntos.	May máithelo en miss pró-pee-os ahsóontos.
That man always meddles with other people's business.	Ese hombre se mezcla siempre en los asuntos de otros (or ajenos).	Aísay ómbray say máith-clah see-áimpray en los ahsóontos day ótros (or aháinos).
I do not meddle with other people's business.	No me mezclo en los asuntos de otros.	No may máithelo en los ahsóontos day ótros.
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OTHERS. OTHER PEOPLE.	OTROS. OTRA JENTE. OTRAS JENTES.	Ótros. Otra háintay. Otras háintais.
He employs himself in painting.	† Trabaja de pintor. El se ocupa en la pintura.	Trahbáha day peentór. Ell say okóopa en la peen-tóora.



<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
The commencement, the beginning.	{ El principio.	Ell preenthéepee-o.
The wisdom.	{ La sabiduría. El saber.	La sahbeedoorée-ah. Ell sahbáir.
Study.	El estudio.	Ell aistóodee-o.
The Lord.	El Señor.	Ell Sain-yór.
A good memory.	Una buena memo- ria.	Óona boo-áina maimóree- ah.
A memorandum.	{ Memoranda. Nota. Apunte. Apunta- cion.	Maimoránda. Nóhta. Ah- póontay. Ahpoontathee- ón.
The nightingale.	El ruiseñor.	Ell roo-ee-sain-yór.
All beginnings are difficult.	Todos los princi- pios son difíciles.	Tódos los preencéepee-os son deeféetheelais.
<hr/>		
To CREATE.	CREAR. CRIAR.	Crai-ár. Cree-ár.
Creation.	La creacion (See Re- marks upon the article, p. 140).	La crai-ahthee-ón.
The Creator.	El Creador.	Ell Crai-ahdór.
The benefit.	El beneficio.	Ell baináiféethee-o.
The benefactor.	El bienhechor, or benefactor.	Ell bee-ainaichór, or bai- naifactor.
The fear of the Lord.	El temor de Dios, or del Señor.	Ell taimór day Dee-ós, or dell Sain-yór.
Heaven.	El cielo.	Ell thee-áilo.
Earth.	La tierra.	La tee-áir-rah.
Solitude.	La soledad.	La solaidád.
The lesson.	La leccion.	La laicthee-ón.
The goodness.	La bondad.	La bondád.
Flour, meal.	La harina.	La ahréena.
The mill.	El molino.	Ell moléeno.

EXERCISE No. 203.

Will you dine with us to-day?—With much pleasure.—What have you for dinner?—We have good soup, some fresh and salt meat, and some milk food.—Do you like milk food?—I like it better than any other food.—Are you ready to dine?—I am ready.—Do you intend to set out soon?—I intend setting out next week.—Do you travel alone (*solo*)?—No, Madam, I travel with my uncle.—Do you travel on foot or in a carriage?—We travel in a carriage.—Did you meet any one in your last journey to Berlin?—We met many travellers.—How do you intend to spend your time this summer?—I intend to take a short journey.—Did you walk much in your last journey?—

No; I like much to walk, but my uncle likes to go in a carriage.—Did he not wish to walk?—He wished to walk at first, but got into the coach after having walked a little, so that I did not walk much.—What have you been doing at school to-day?—We have been listening to our professor.—What did he say?—He made a long speech on the goodness of God. After saying, "Repetition is the mother of studies, and a good memory is a great benefit of God," he said, "God is the Creator of Heaven and earth; the fear of the Lord is the beginning of all wisdom."—What are you doing all day in this garden?—I am walking in it.—What is there in it that attracts you?—The singing of the birds attracts me.—Are there any nightingales in it?—There are, and the harmony of their singing enchants me.—Have those nightingales more power over (*sobre*) you than the beauties of painting, or the voice of your tender (*tierna*) mother who loves you so much?—I confess that the harmony of the singing of those little birds has more power over me than the most tender words of my dearest friends.

### EXERCISE No. 204.

What does your niece amuse herself with in her solitude?—She reads a good deal, and writes letters to her mother.—What does your uncle amuse himself with in his solitude?—He employs himself in painting and chemistry.—Does he no longer do any business?—He no longer does any, for he is too old.—Why does he meddle with your business?—He does not generally (*jeneralmente*) meddle with other people's business; but he meddles with mine because he loves me.—Has your master made you repeat your lesson to-day?—He made me repeat it.—Did you know it?—I knew it pretty well.—Have you also written your exercises?—I have written some; but what is that to you, I beg (*sírvase Vd. decirme qué le importa eso á Vd.*)?—I do not generally meddle with things that do not concern me, but I love you so much that I concern myself much about what you are doing.—Does any one trouble his head about you?—No one troubles his head about me, for I am not worth the trouble.—Who corrects your exercises?—My master corrects them.—How does he correct them?—He corrects them in reading them, and in reading them he speaks to me.—How many things does your master do at the same time (*á la vez*)?—He does four things at the same time.—How so (*Cómo*)?—He reads and corrects my exercises, speaks to me and questions me, all at once (*todo á la vez*).—Does your sister sing while dancing?—She sings while working, but she cannot sing while dancing.—Has your mother left?—She has not left yet.—When will she set out?—She will set out to-morrow evening.—At what o'clock?—At a quarter to seven.—Have your sisters arrived?—They have not arrived yet; but we expect them this evening.—Will they spend the evening with us?—They will spend it with us, for they have

promised me to do so. —Where have you spent the morning?—I have spent it in the country.—Do you go every morning to the country? —I do not go every morning, but I go twice a week.—Why has your niece not called upon me (*venido á verme*)?—She is very ill, and has spent the whole day in her room.

EXERCISE No. 205.

FOR READING AND TRANSLATION. (See "Key" when in doubt to translate).

*Illustration of the Rules for the use of the Gerund.*

— Pedaretes, no *habiendo* tenido el honor de ser escogido por uno de los trescientos que tenían cierto rango de distincion en la ciudad, volvió á su casa muy contento y alegre, *diciendo* que estaba lleno de gozo porque Esparta habia hallado trescientos hombres mejores que él.

— Alejandro el Grande, rey de Macedonia, *habiendo* vencido á Dario, rey de Persia, tomó un gran número de prisioneros, y entre otros la mujer y la madre de Dario. Segun las leyes de la guerra de aquel tiempo, podia haberlas hecho esclavas; pero tenia un alma demasiado elevada para abusar de la victoria: él por lo tanto las trató como á reinas, y les mostró las mismas atenciones y respeto que si hubiera sido su vasallo: lo que *habiendo* llegado á oidos de Dario, dijo este, que Alejandro habia merecido ser victorioso, y era el único digno de reinar en su lugar. — La virtud y grandeza de alma compelen á prestar alabanzas aun á los mismos enemigos.

— Julio César, primer emperador de los romanos, estaba tambien poseído en un grado eminente de humanidad y grandeza de alma. Despues de haber vencido al gran Pompeyo en la batalla de Farsalia, perdonó á todos aquellos que, segun las leyes de la guerra que entonces rejian, podia haber condenado á muerte; y no solo les concedió la vida, sino que tambien les restauró sus fortunas y honores. Con cuyo motivo Ciceron, en una de sus oraciones, hace esta bella observacion *hablando* á Julio César: *La fortuna no podia hacer mas por tí, que darte el poder de perdonar tanta jente; ni la naturaleza servirte mejor, que dándote la voluntad de hacerlo.* — Se ve por estos ejemplos cuanta gloria y alabanzas se ganan obrando bien; ademas del placer que se siente interiormente, y que escede á todos los demas.

*Ellipsis of the Gerund.*

— Preguntado (*for* *Habiendo* sido preguntado) Caton, ¿por qué, *habiendo* merecido bien de la patria, no le habian erijido estatuas? "Quiero mas," respondió, "que me hagan esa pregunta, que si me preguntaran por qué me las habian erijido."



## ADDITION TO THE FORTY-SEVENTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To do as you would be done by.	Hacer con los demas lo que quisiéramos que hiciesen con nosotros.	Ahtháir con los daimás lo kay keesee-áiramos kay eethee-áisain con nosó-tros.
The art of pleasing.	El arte de agradar.	Ell ártay day ahgradár.
So then.	† Conque.	Cónkay.
To challenge.	Desafiar.	Daisahfee-ár.
I don't care.	† Poco me importa.	Póco may impórta.
To go on tip-toe (in order to prevent noise).	† Andar en puntillas.	Andár en poonteel-yas.
They are not on good terms.	† Están reñidos. No se llevan bien.	Aistán rain-yée-dos. No say lle-áivan bee-áin.
Get up.	† Levántese Vd. Levántate.	Laivántaisay oostáid. Lai-vántatay.
Dull season.	† Tiempo muerto.	Tee-áimpo moo-áirto.
To be angry or vexed.	Estar enfadado.	Aistár enfahdáhdo.

## EXERCISE No. 206.

To do as you would be done by, is the plain, sure and undisputed rule of morality and justice, and at the same time one of the great secrets of the difficult art of pleasing.—Why do you speak to your brother? he is angry with you.—Because I did not know it: I don't care, I shall speak to the man who lives on the other side of the road.—But he also is vexed with you.—I cannot help it, I shall speak to myself.—Why do you not get up?—Because I am sleepy.—Has your brother been to Mr. N.'s house to-day?—No, they are not on good terms.—Who is that man?—He is a friend of mine.—I come to take leave of you for Spain?—Do you intend to return?—I do intend to return after the winter is over.—It will give me the greatest pleasure to see you again.

## EXERCISE No. 207.

So then you are going to be married to Miss N.?—I beg your pardon, Sir, but I cannot but believe that they have informed you wrong (*n.al*).—I hope that you do not wish to challenge me for what I have said?—No, Sir, I have not the most distant idea of doing so.—Do you intend going to the play to-night?—I do, because I wish to see the piece (*pieza*) that has been so long in rehearsal.—It is said that Mr. N. performs his character well.—So they say.—Somebody is at the door.—Who is there?—Who is it?—Come in.—Be pleased to walk on your toes, as my father has gone to bed very sick.—Please sit

down.—I am very happy to see you.—How have you been (*¿Cómo lo ha pasado Vd.*)?—Very well.—I am very glad to hear it.—And how are you?—I am very well, at your service.—What is the matter with your father?—I really don't know, but he looks very sick.—I am very sorry to hear it.—I thought he was getting better.—How does business go (*¿Cómo van los negocios*)?—How do you get along with that business (*¿Cómo le va á Vd. con aquel negocio*)?—Now, as it is a dull season, we cannot do much.—Business of every description is dull (*entorpecido*).

Obs.—The pronouns *lo, le, la* (to him, to her, to you), are used separate before the verb (especially when the verb does not begin a sentence); but when the verb is in the infinitive, present participle, or imperative, they are invariably placed after the verb, and joined to it. See the application of this Rule in the following

### EXERCISE No. 208.

FOR READING AND TRANSLATION.

*Un marido que no apalea á su mujer, sino la corrige.*

*El Presidente, á Matías.*—¿Conque Vd. ha apaleado á su esposa?

*Matías.*—Distingo, Señor presidente, distingo; apaleado, no; corregido, sí.

*P.*—No juguemos con las palabras; la habeis corregido, pero golpeándola.

*M.*—Eso no (*Not so*), que hay mucha diferencia: *golpeando* á mi mujer, procedería (*I would act*) como un salvaje ú otro individuo cualquiera sin educacion; *corrigiéndola*, al contrario, usaba de mi derecho.

*P.*—Jamás podreis usar del derecho de maltratar (*the right of ill-treating*) á vuestra mujer.

*M.*—Corriente (*All right*), porque maltratar y golpear son sinónimos, y tengo el gusto de haceros observar que con eso abogais en mi favor (*to make you observe that, so saying: you advocate in my favor*). Pero maltratar ó golpear, es dar golpes que dejen alguna señal (*blows which may leave some mark*), mas yo no he dado á mi mujer sino una bofetada (*slap*), y una bofetada es una correccion, luego (*then*) es lejítimo.

*P.*—No teneis derecho para dar una bofetada á vuestra esposa.

*M.*—Por ejemplo, cuando me falta el respeto (*when she does not respect me*)... como cuando le hago algunas observaciones, y ella me interrumpe y me arroja á los ojos todo el polvo de mi tabaquera (*snuff-box*); ¿y creéis que en tal caso un hombre respetable no debe hacerse respetar (*ought not cause himself to be respected*)?... entonces... he corregido á mi mujer, pero apaleado... jamás.

—El tribunal no conviene (*The court does not agree*) con este sistema, y condena á Matías á quince dias de prision.

FORTY EIGHTH LESSON.—*Leccion Cuadrajésima-octava.*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
How LONG ?	{ ¿ CUÁNTO TIEMPO ? { ¿ HASTA CUÁNDO ? { ¿ HASTA QUÉ HORA ?	Kwánton tee-áimpo ? Ássta kwánton ? Ássta káy óhra ?
TILL. UNTIL.	HASTA.	Ássta.
Till twelve o'clock.	Hasta las doce.	Ássta las dóthay.
Till noon.	Hasta el medio día.	Ássta ell máidde-o dée-ah.
Till to-morrow.	Hasta mañana.	Ássta man-yána.
Till the day after to-morrow.	Hasta pasado mañana.	Ássta passáhdo man-yána.
Till Sunday.	Hasta el domingo.	Ássta ell doméengo.
Till Monday.	Hasta el lunes.	Ássta el lónais.
Till this evening.	Hasta esta noche.	Ássta áista nóchay.
Till evening.	Hasta la noche.	Ássta la nóchay.
Until morning.	Hasta la mañana.	Ássta la man-yána.
Until the next day.	Hasta el día siguiente.	Ássta ell dée-ah see-gee-áintay.
Until that day.	Hasta aquel día.	Ássta ahkáil dée-ah.
Until that moment.	Hasta aquel momento.	Ássta ahkáil momáinto.
Till now. Hitherto.	Hasta ahora. Hasta aquí.	Ássta ah-óhra. Ássta ah-kée.
Till then or that time.	Hasta entonces.	Ássta aintónthais.
Then.	Entonces.	Aintónthais.
Till I return, (till my return).	Hasta que vuelva.	Ássta káy voo-áilva.
Till my brother's return.	Hasta mi vuelta.	Ássta me voo-áilta.
Till my brother returns.	Hasta la vuelta de mi hermano.	Ássta la voo-áilta day me airmáno.
Till four o'clock in the morning.	Hasta que vuelva mi hermano.	Ássta kay voo-áilva me airmáno.
Till midnight.	Hasta las cuatro de la mañana.	Ássta las kwátro day la man-yána.
Till twelve o'clock at night.	Hasta media noche.	Ássta máidee-ah nóchay.
The return, or coming back.	Hasta las doce de la noche.	Ássta las dóthay day la nóchay.
	La vuelta.	La voo-áilta
How long did you remain at my father's house ?	¿ Hasta qué hora se estuvo (or quedó) Vd. en casa de mi padre ?	Ássta káy óhra say aistóovo (or kaidó) oostáid en kássa day me páh-dray ?

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I remained till eleven o'clock.	Me estuve (or quedé) hasta las once.	May aistóovay (or kaidáy) áستا las ónthay.
It is . . . THEY (the people) . . .	SE . . . , (or, a verb in the third person).	Say.
It is said (that is, people say).	Se dice, or dicen.	Say déethay, or déethain.

Obs. A.—When it is not determined whether it is one or many persons who perform the action represented by the verb, the reciprocal pronoun is generally used in Spanish. Ex.:

It is said that only the Americans have been able to take the castle of San Juan de Ulúa.	Se dice que solamente los Americanos han podido tomar el castillo de San Juan de Ulúa.	Say déethay káy solamáintay los Amaireeká-nos an podéedo tomárr ell kasstéel-yo day San Hoo-án day Ooloo-ah.
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Obs. B.—But *they* is sometimes used without determining whether it modifies a masculine or feminine noun: in such a case we put the verb in the 3d. person plural, which has the same import as *they* in English; but we do not express the pronoun. Ex.:

<i>They</i> say that the American Union will, in a short time, be the most powerful nation on the earth.	<i>Dicen</i> que, en poco tiempo, será la Union americana la nacion mas poderosa de la tierra.	Déethain kay, en póco tee-áimpo, sairáh la Oonee-ón amaireekána la nahthee-ón mass podairósa day la tee-áir-rah.
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Have <i>they</i> brought my hat?	¿Han traído mi sombrero?	An trah-éedo me som-bráiro?
<i>They</i> have brought it.	Lo han traído.	Lo an trah-éedo.
<i>They</i> have not brought it.	No lo han traído.	No lo an trah-éedo.
What have <i>they</i> said?	¿Qué han dicho?	Káy an déecho?
<i>They</i> have not said anything.	No han dicho nada.	No an déecho náhda.
<i>They</i> have said nothing.	Nada han dicho.	Náhda an déecho.
What have <i>they</i> done?	¿Qué han hecho?	Káy an áicho?
<i>They</i> have not done anything.	No han hecho nada.	No an áicho náhda.
<i>They</i> have done nothing.	Nada han hecho.	Náhda an áicho.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<b>TO BE WILLING (WISH), — BEEN WILLING (WISHED).</b>	<b>QUERER,* — QUE- RIDO.</b>	<b>Kairáir,—kairéedo.</b>
Have <i>they</i> been wil- ling to mend my coat?	¿ <i>Han</i> querido com- poner mi casaca?	An kairéedo componáir me kassáka?
<i>They</i> have not been willing to mend it.	No <i>han</i> querido componerla.	No an kairéedo compo- náirla.
Have <i>they</i> been will- ing to mend my coats?	¿ <i>Han</i> querido com- poner mis casa- cas?	An kairéedo componáir miss kassákass?
<i>They</i> have been will- ing to mend them.	<i>Han</i> querido com- ponerlas.	An kairéedo componáirlas.
<b>TO BE ABLE (CAN),— BEEN ABLE (COULD).</b>	<b>PODER,*—PODIDO.</b>	<b>Podáir,—podéedo.</b>
Have <i>they</i> been able to find the book?	¿ <i>Han</i> podido hallar el libro?	An podéedo ahl-yárr ell léebro?
<i>They</i> could not find it.	No <i>han</i> podido ha- llarlo. No lo <i>han</i> podido hallar.	No an podéedo ahl-yárrlo. No lo an podéedo ahl-yárr.
<i>It</i> could not be found.	No <i>se ha</i> podido ha- llar. No <i>ha</i> podido ha- llarse.	No say ah podéedo ahl- yárr. No ah podéedo ahl-yársay.
Can <i>they</i> find it?	¿ <i>Pueden</i> hallarlo? ¿ <i>Lo pueden</i> hallar?	Poo-áidain ahl-yárrlo? Lo poo-áidain ahl-yárr?
Can <i>it</i> be found?	¿ <i>Se puede</i> hallar? ¿ <i>Puede</i> hallarse?	Say poo-áiday ahl-yárr? Poo-áiday ahl-yársay?
<i>They</i> cannot find it.	No <i>pueden</i> hallarlo. No lo <i>pueden</i> hallar.	No poo-áidain ahl-yárrlo. No lo poo-áidain ahl-yárr.
<i>It</i> cannot be found.	No <i>se puede</i> hallar. No <i>puede</i> hallarse.	No say poo-áiday ahl-yárr. No poo-áiday ahl-yársay.
Can <i>they</i> do what <i>they</i> wish?	¿ <i>Pueden</i> hacer lo que <i>quieren</i> ?	Poo-áidain ahtháir lo káy kee-áirain?
<i>They</i> do what <i>they</i> can, but not what <i>they</i> wish.	<i>Hacen</i> lo que <i>pue-</i> <i>den</i> , pero no lo que <i>quieren</i> .	Ahthain lo káy poo-áidain, páiro no lo káy kee- áirain.

What do <i>they</i> say?	¿ <i>Qué dicen</i> ?	Káy déethain?
	¿ <i>Qué se dice</i> ?	Káy say déethay?

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
What do <i>they</i> say new?	<i>¿Qué dicen de nuevo?</i> <i>¿Qué se dice de nuevo?</i>	Káy déethain day noo-áivo? Káy say déethay day noo-áivo?
They say nothing new.	No <i>dicen</i> náda de nuevo. No <i>se dice</i> nada de nuevo. Nada <i>dicen</i> de nuevo. Nada <i>se dice</i> de nuevo.	No déethain náhda day noo-áivo. No say déethay náhda day noo-áivo. Náhda déethain day noo-áivo. Náhda say déethay day noo-áivo.
Something new. Anything new.	Algo de nuevo.	Álgo day noo-áivo.
Nothing new. Not anything new.	Nada de nuevo.	Nahda day noo-áivo.
Do <i>they</i> believe that?	<i>¿Creen eso? ¿Se cree eso?</i>	Crái-ain áiso? Say crái-ay áiso?
They do not believe it.	No lo <i>creen</i> . No <i>se cree</i> .	No lo crái-ain. No say crái-ay.
Do <i>they</i> speak of that?	<i>¿Hablan de eso? ¿Se habla de eso?</i>	Áhblan day áiso? Say áh-bla day áiso?
They do speak of it.	<i>Hablan</i> de ello. <i>Se habla</i> de ello.	Áhblan day éll-yo. Say áh-bla day éll-yo.
They do not speak of it.	No <i>hablan</i> de ello. No <i>se habla</i> de ello.	No áhblan day éll-yo. No say áhbla day éll-yo.
To brush. The brush.	Acepillar. El cepillo.	Ahthaiappeel-yárr. Ell thaippeel-yo.

EXERCISE No. 209.

How long have you been writing?—I have been writing until midnight.—How long have I been working?—You have been working until four o'clock in the morning.—How long did my brother remain with you?—He remained with me until evening.—How long hast thou been working?—I have been working until now.—Hast thou still long to write?—I have to write till the day after to-morrow.—Has the physician still long to work?—He has to work till to-morrow.—Am I to remain here long?—You are to remain here till Sunday. (See Examples at the middle of page 232).—Is my brother to remain long with you?—He is to remain with us till Monday.—How long are we to work?—You are to work till the day after to-morrow.—

Have you still long to speak?—I have still an hour to speak.—Did you speak long?—I spoke till the next day.—Did you remain long in my counting-house?—I remained there until this moment.—Have you still long to live at the Frenchman's house?—I have still long to live at his house.—How long have you to remain at his house?—Till Tuesday.—Has the servant brushed my clothes?—He has brushed them.—Has he swept the room?—He has swept it.—How long did he remain here?—Till noon (*el medio día*).—Does your friend still live with you?—He lives with me no longer. (See page 234).—How long did he live with you?—He lived with me only a year.—How long did you remain at the ball?—I remained there till midnight.—How long did you remain in the ship?—I remained an hour.—Have you remained in the garden till now?—I have remained there till now.

### EXERCISE No. 210.

What do you do in the morning?—I read.—And what do you do then (*después*)?—I breakfast and study.—Do you breakfast before you read?—No, Sir; I read before I breakfast.—Dost thou play instead of studying?—I study instead of playing.—Does thy brother go to the play instead of going into the garden?—He goes neither to the play nor into the garden.—What do you do in the evening?—I study.—What hast thou done this evening?—I have brushed your clothes, and (have) gone to the theatre.—Didst thou remain long at the theatre?—I remained there but a few minutes.—Are you willing to wait here?—How long am I to wait here?—You are to wait till my father returns.—Has anybody come?—Somebody has come.—What did they want?—They wanted to speak to you.—Would they not wait?—They would not wait.—Have you waited for me long?—I have waited for you two hours.—Have you been able to read my note?—I have been able to read it.—Have you understood it?—I have understood it.—Have you shown it to anybody?—I have shown it to nobody.—Have they brought my fine clothes?—They have not brought them yet.—Have they swept my room and brushed my clothes?—They have done both (*lo uno y lo otro, or ambas cosas*).—What have they said?—They have said nothing.—What have they done?—They have done nothing.—Has your little brother been spelling?—He has not been willing to spell.—Has the merchant's boy been willing to work?—He has not been willing.—What has he been willing to do?—He has not been willing to do anything.


### EXERCISE No. 211.

Has the shoemaker been able to mend my shoes?—He has not been able to mend them.—Why has he not been able to mend them?—Because he has had no time.—Have they been able to find my gold buttons?—They have not been able to find them.—Why has the tailor not mended my coat?—Because he has no good thread.—Why

have you beaten the dog?—Because it has bitten me.—Why do you drink?—Because I am thirsty.—What have they wished to say?—They have not wished to say anything!—Have they said anything now?—They have not said anything new.—What do they say new in the market?—They say nothing new (there).—Did they wish to kill a man.—They wished to kill one.—Do they believe that?—They do not believe it.—Do they speak of that?—They speak of it.—Do they speak of the man that has been killed?—They do not speak of him.—Can they do what they wish?—They do what they can, but they do not do what they wish.—What have they brought?—They have brought your new coat.—Has my servant brushed my fine clothes?—He has not brushed them yet.—Have you bought a new horse?—I have bought two new horses.—How many fine trees have you seen?—I have seen but one fine tree.—Have you seen a fine man?—I have seen several fine men.—Have you a new friend?—I have several.—Do you like your new friends?—I do like them.

### EXERCISE No. 212.

#### UPON THE USE OF THE PRONOUN *Se*.

( **Obs.**—As this pronoun has various meanings, and presents to beginners difficulties which are often found insurmountable, it deserves, we think, our particular attention. This shall be done gradually, as we proceed in its investigation. We will endeavor, by means of the following Exercise, to make the scholar fully acquainted with its use as far as it has been explained in the preceding Lesson, as well as in Lessons XXII. and XXIII., and Obs. A. Lesson XXXVII., which the scholar should look at again before proceeding to the Exercise).

Has anything been lost?—Nothing has been lost.—Is it known who has been elected?—It is not yet known with certainty (*con certeza*, or *de cierto*), but it is said that your father will be elected.—Do they think so?—Almost everybody does.—Has anything been found out about that affair?—Nothing has been found out yet.—Do they say anything about it?—There is a little said in the papers, but nobody believes anything of what they say.—Where is your book sold?—It is sold at every bookstore in (*de*) the city.—Does it sell well?—They say it sells very well.—They say it is very dear (*caro*).—It cannot be sold cheaper (*mas barato*).—They sell everything cheap in this country (*pais*).—If your book were a little cheaper, many more would be sold.—That cannot be doubted.—By the by, be pleased to be seated and tell me what language is spoken in Mexico, South America, and the West Indies (*Antillas*).—The Spanish language is spoken in all those countries.—What language is spoken in your country?—The English is the only one spoken in my country.—And in your own country, what language is spoken there?—In my country all languages are



spoken.—How is that word pronounced?—It is pronounced thus . . . .  
 —How is it spelled (*se escribe*)?—It is spelled thus . . . . —Is your work published?—It has not yet been printed, that is the reason why it has not yet been published.—Can you lend me your Spanish Grammar?—I cannot lend it to you.—Will you give those flowers to my children?—I will give them to them with great pleasure.—Will you send your umbrella to my brother?—I have sent it to him already.—How many houses have been burnt down?—It is believed that more than (*de*) six have been burnt down.—Who has told you that?—Your servant has told it me.—Has he told it you?—He has told it me.—Will you tell it to my sons?—I will tell it them,—Have you told it to your cousin?—I have not told it to him yet, but I will (tell it him).—Have you told it to your brother?—I have not told it him, because he told it to me.—Who has told it to your friend?—I have told it him.—You did not tell it to me.—No; but I tell it to you now.

\*.\* We would advise the scholar to write over several times the preceding exercise, so as to become as familiar as possible with the subject. A perfect knowledge of this part of speech is so useful and necessary, that the want of it might seriously retard the progress of the scholar. In order to give variety to the phrases, he may introduce in them new substantives, and thereby avoid the tediousness of writing over the same ones.

### EXERCISE No. 213.

FOR READING AND TRANSLATION.—(See “Key” when in doubt to translate).

#### *Illustration of the use of the pronoun SE.*

##### LOS DOS AMIGOS.

Dos amigos que hacia mucho tiempo que no se veian, se encontraron por casualidad (*by chance*). — ¡Cómo te va? dijo el uno. — No me va muy bien, respondió el otro; pues me he casado despues que no nos vemos. — Buena noticia. — No es del todo (*altogether*) buena; porque me he casado con una mujer muy mala. — Malo! — Pero no tan mala, porque su dote era de 40,000 duros. — Muy bien! eso á lo ménos consuela. — No enteramente, porque yo empleé esa cantidad en carneros (*sheep*) que se me murieron todos de morriña (\*). — En verdad que esa es una desgracia (*misfortune*). — No es tanta la desgracia, porque la venta de sus pieles (*skins*) me produjo mas que los carneros. — Entónces estás indemnizado. — Pero no del todo, porque mi casa donde habia puesto el dinero, se me quemó. — Oh! esa es una desgracia que debias haberme contado (*related*) ántes de todas. — No es tan grande como te la has figurado (*imagined*), porque mi mujer y mi casa se quemaron juntas (*were burnt together*).

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(\*) *Morriña*, murrain, a plague among cattle.

ADDITION TO THE FORTY-EIGHTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Business before pleasure.	† Primero es la obligacion que la devocion.	Preemáiro ess la obleegah-thee-ón kay la daivothee-ón.
Be it as it may.	† Sea de ello lo que fuese.	Sái-ah day éll-yo lo kay foo-áisay.
He is behind the age.	† Él está atrasado de noticias. No va con el siglo.	Éll estáh ahtrathádo day notéethee-as. No váh con s'l seéglo.
He does not go behind him.	† Él no le va en zaga.	Éll no lay váh en tháhghah.
He is not behind any one.	† Nadie le aventaja.	Náhdee-ay lay ah-vain-táha.
To go ahead.	† Ir adelante.	Eer ahdáilantay.
Beforehand.	† De antemano. Con anticipacion.	Day antaimáno. Con antee-theepahthee-ón.
To fall backwards.	† Caer de espaldas.	Kah-áir day aispáldass.
Step here.	† Lléguese V. (Llégate) acá.	Lle-áigaisay oostáid (Lle-áigahtay) ahkáh.
That will pass away.	† Eso pasará.	Áisso passaráh.
Before all things.	Ante todas cosas.	Ántai tódass cósass.
Sky-light.	Claraboya.	Clarahbó-ya.

EXERCISE No. 214.

Had you told me that beforehand, I should have gone home to pass the Christmas holidays in company with my parents (*padres*).—Be it as it may, you cannot go now, for, you know, business before pleasure.—Very well; but, before all things, let us go and see our friend Mr. N., and have a little conversation with him.—I do not like to converse with any man who is so much behind the age as he is.—What is the matter with you?—I have a horrible head-ache.—That will very soon pass away (*Eso se le pasará á Vd. muy pronto*), do not mind it.—Is that the sky-light that belongs to your room?—Yes, that is the one (*Esa es*).—Why don't you study as much as your schoolmates? you will always be behind them (*ellos siempre le aventajarán á Vd.*).—"Go ahead," is an Americanism, is it not?—Yes, it is; and it is also, if we may say so (*si podemos decirlo así*), the motto of the Age (*Era* or *época*).—What does it mean (*Qué quiere decir, or significa*) in Spanish?—It means "Adelante." The following two maxims, the first from PENN, and the second from SAY, mean, substantially, nearly the same thing:—"Time is what we want most, but, alas! (*ay!*) what we use worst."—"The economy of our (*del*) time depends on doing now what we must necessarily do afterwards."

THIRD MONTH.

FORTY-NINTH LESSON.—*Leccion Cuadrajésima-nna.*

PRESENT OF THE SUBJUNCTIVE.—(*Presente del Subjuntivo*).

In regular, as well as in irregular verbs, the present of the Subjunctive, in Spanish, is formed from the first person singular of the present of the Indicative, by changing its last letter *o*, with which it generally terminates (1), for the first conjugation,

	1st. Per.	2d.	3d.
For the singular into . . .	E,	E,	E.
For the plural into . . .	EMOS,	EN, (2)	EN.

And for the second and third conjugations,

	1st. Per.	2d.	3d.
For the singular into . . .	A,	A,	A.
For the plural into . . .	AMOS,	AN,	AN

EXAMPLES:

PRER. OF THE INDICATIVE.	PRER. OF THE SUBJUNCTIVE.					
	Que Yo	Vd.	ÉL	NOSOTROS	Vds.	ELLOS
Estoy (I am).	estÉ,	estÉ	estÉ,	estEMOS,	estÉN,	estEN.
Tengo (I have).	tenga,	tenga,	tenga,	tengAMOS,	tengan,	tengan.
Digo (I say).	diga,	diga,	diga,	digAMOS,	digAN,	digAN.
Que Tú estés, tengas, digas. Que Vosotros Estéis, tengáis, digáis						

The above Rule has only the following four

EXCEPTIONS.

PRER. OF THE INDICATIVE.	PRER. OF THE SUBJUNCTIVE.					
	Que Yo	Vd.	ÉL	NOSOTROS	Vds.	ELLOS
He (I have).	haya,	haya,	haya,	hayAMOS,	hayan,	hayan.
Soy (I am).	sea,	sea,	sea,	seAMOS,	sean,	sean.
Sé (I know).	sepa,	sepa,	sepa,	sepAMOS,	sepan,	sepan.
Voy (I am going).	vaya,	vaya,	vaya,	vayAMOS,	vayan,	vayan.
Que Tú hayas, seas, sepas, vayas. Que Vosotros hayáis, seáis, sepáis, vayáis.						

When *may* is used only as an auxiliary, or in other words, whenever the emphasis is not laid upon it, the present of the Subjunctive is used; as, "I fear he may come," "*Temo que él venga.*"

(1) The verbs *estar* (to be), and *dar* (to give), change the last two letters.  
(2) Using the verb in the 3d. person instead of the 2d., in both numbers, singular and plural, with *Usted* and *Ustedes*. For the advantages derived from this arrangement, see Diagram page 136, Note 3. The termination of both second persons is formed by adding an *s* for the singular, and *is* for the plural, to the 3d. person singular.

**Obs. A.**—The tenses of the Indicative correspond to those of the Subjunctive. The only difference between them is this: the tenses of the Indicative denote positive and certain actions or events, present, past, or future; and those of the Subjunctive, uncertain, contingent, or conditional. For instance: *aunque estaba allí*, though he was there. In this sentence, the act of his being there is expressed as certain, and therefore the verb is in the Indicative. If we say, however, *aunque estuviese allí*, though he should be there; we speak in a doubtful and uncertain manner with regard to his being there; and for this reason it is put in the Subjunctive.

There exists an erroneous impression concerning conjunctions and the Subjunctive mood. It is generally supposed that a conjunction requires the Subjunctive mood, merely because such a conjunction is placed before a verb. It is not the conjunction that has any influence over the verb,—but our meaning. Hence it is that the student should not be carried away with the idea that any verb is placed in the Subjunctive because the conjunction which precedes requires it. If I say, "*Aunque llega hoy no le veré*," though he comes to-day I shall not see him; I speak of his arrival as certain, yet the conjunction presents no objection whatever to the verb being placed in the Indicative. Should my intention be to express his arrival as doubtful, then the verb must necessarily be placed in the Subjunctive, thus: "*Aunque viniese hoy no le vería*," though he should come to-day I would not see him. There are a few conjunctive expressions which, as they express doubt in themselves, if they be used at all, require the Subjunctive. They are *dado que*, granted that; *con tal que*, provided; *para que*, that, or in order that; *á ménos que*, unless; and *por tal que*, for the interest that, &c. Of this we shall speak in its proper place.

To elucidate this most difficult part of the Spanish Grammar, it will be necessary here to introduce the regimen or government of verbs, in order to show when verbs are required to be in the Subjunctive, and to point out when and under what circumstances the several tenses of this mood ought to be used. With this view, we lay down the following rules on the regimen of the Subjunctive.

#### RULE I.

When the signification of the governing or governed verb does not refer to the person or thing which is the nominative of the first, the second is governed in Subjunctive with the conjunction *que*, if the first verb denotes *desire* or *wish*, *admiration*, *command*, *doubt*, *fear*, *entreating*, *asking*, or any other like meaning; as, *deseo que aprendas*, I wish you to learn.

#### RULE II.

If the first verb is in the future of the Indicative, it governs the second verb with *que* or *cuando* in the present of the Subjunctive; as, *habrá querido que le dejen en libertad*, he would have wished to be left at liberty; *lo haré cuando tenga tiempo*, I will do it when I have time

## RULE III.

The verbs *decir* and *pensar*; and all of like meaning, as *declarar*, *manifestar*, *esponer*, *concebir*, *imaginar*, *creer*, if they are in the Indicative and govern verbs whose actions refer to them and their nominative, the second verb will also be in the Indicative, and in any tense; as, *digo que voy, que iba, que iré*, &c.: but if a negative is used, and the second verb does not refer to the nominative of the first, the second will be in the Subjunctive; and observe, if the first is in the present, the second will be in the future of the Indicative, or present of the Subjunctive; as, *no imagino, pienso or creo que se case or casará hoy*, I think he will not marry to-day.

## UPON THE CHANGES IN THE SUBJUNCTIVE.

The Subjunctive changes its tenses according to the governing verb.

<i>If the governing verb is used in the</i>	<i>The governed verb must be used in the</i>	EXAMPLES.
1. Indicative present,	1. Subjunc. present,	<i>le suplico que hable.</i>
2.       "   imperf. or } perfect, }	2.       "   imperfect,	<i>le suplicaba que hablase.</i>
3.       "   future, .	3.       "   present,	<i>le suplicaré que hable.</i>
4. Conditional, . .	4.       "   imperfect,	<i>le suplicaría que hablase or hablara.</i>

The 2d. termination of the Subjunctive imperfect may be used instead of the first, or instead of the Conditional, when employed in the following meaning; and as the termination *ria* expresses futurity, and we but seldom affirm future events, it is often used as depending on a condition; as, *Él comería or comiera si tuviese or tuviera pan*, he would eat if he had bread.

When, in English, *would*, *should*, *might* and *could* are not employed as signs of the subjunctive mood, but as principal verbs, they are translated by *querer* and *poder*; that is, *should* and *would* by the former, and *might* and *could* by the latter; as,

He would if he could.  
I might if I could.

*El querria si pudiera.*  
*Yo podría si quisiera.*

THE SUBJUNCTIVE IS USED, IN SPANISH, AFTER THE FOLLOWING IMPERSONALS, WHEN THE VERB THAT FOLLOWS IS PRECEDED BY *que*.

It is necessary that.	Es necesario (preciso, or menester) que.	Ess naithaisáhree-o (prai-théeso or mainaistáir) kay.
It is a pity that.	Es lástima que.	Ess lássteema kay.
It is right that.	Es justo que.	Ess hóosto kay.
It is proper that.	Conviene que.	Convee-áinay kay.
It is strange that.	Es extraño que.	Ess aistrán-yo kay.
It is becoming that.	Es propio, or conviene que.	Ess própee-o (or convee-áinay) kay.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
It is time that.	Es tiempo que.	Ess tee-áimpo kay.
It is important that.	Importa que.	Impórta kay.
It is sufficient (it suffices) that.	Basta que.	Bássta kay.
It is to be wished that.	Es de desear que.	Ess day desai-árr kay.
It is possible that.	Es posible que.	Ess posséeblay kay.
It is better that.	Es mejor (or vale mas) que.	Ess maihór (or váh-lay mass) kay.

*Examples.*

It is necessary that you should be here at an early hour.	Es necesario (or menester) que Vd. esté aquí temprano.	Ess naithaisáhree-o (or mainaistáir) kay oostáid aistáy ahkee taimpráno.
You must do that.	Es preciso que Vd. haga eso.	Ess praithéeso kay oostáid áhgah áiso.
It is necessary that one should have money.	Es menester que uno tenga dinero.	Ess mainaistáir kay óono táingah deenáiro.
I must go to market.	Es necesario que yo vaya al mercado.	Ess naithaisáhree-o kay yo váh-ya al mairkahdo.
I must go away.	Es necesario que yo me vaya.	Ess praithéeso kay yo may váhya.
It is right that you should be punished.	Es justo que Vd. sea castigado.	Ess hobsto kay oostáid sai-ah cassteegáhdo.
It is sufficient for you to know that.	Basta que Vd. sepa eso.	Bássta kay oostáid sáipa áiso.
It is time for you to speak.	Es tiempo que Vd. hable.	Ess tee-áimpo kay oostáid áhblay.
We must sell our goods immediately.	Es preciso que vendamos luego nuestras mercancías.	Ess praithéeso kay vaindamos loo-áigo noo-áistrass mairkanthée-ass.
It is important that that should be done.	Importa que eso se haga.	Impórta kay áiso say áhgah.
What must I say?	¿Qué es necesario que yo diga?	Kay ess naithaisáhree-o kay yo déega?
It is proper that we should set out.	Conviene que partamos.	Convee-áinay kay partáhmos.
It is to be wished, that you should go to the country.	Es de desear que Vd. vaya al campo.	Ess day daisai-árr kay oostáid váh-ya al cámpo.
It is to be desired that you should return soon.	Es de desear que Vd. vuelva pronto.	Ess day daisai-árr kay oostáid voo-áilva prónto.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
It is necessary that I should finish to-day.	Es necesario que yo concluya hoy.	Ess naithaisáhree-o káy yo conclóoya ó-ee.
It is sufficient that you are satisfied.	Basta que Vd. esté satisfecho.	Bássta kay oostáid ais-táy satisfáicho.
It is better that we should have arrived this morning.	Es mejor (or vale mas) que hayamos llegado esta mañana.	Ess maihór (or váblay mass) kay ahl-yá-mos lle-aigáhdo áis-ta man-yána.

## EXERCISE No. 215.

## UPON THE SUBJUNCTIVE EXCLUSIVELY (\*).

Does that young lady like me to hold (*tener*) her books?—She likes you to hold them.—Does she like it better that you should hold them?—She does not like that we should hold them; she likes her brother to hold them.—Does your father wish you to go to the play?—He does not wish me to go unless I go with you.—Do you wish me to go to the market?—I wish you to go there.—Does the merchant wish us to go to the store?—He wishes us to go there.—Do you desire that I may be happy?—I desire that you may be so.—Do you give any money to my brother, that he may return?—I give him some, that he may soon return.—Does that young lady wish me to take her parasol?—She wishes her friend to take it.—Does your father permit me to take his horse?—He does not like us to take it.—Is he afraid that those boys may take it?—He is not afraid that they will take it.—Does my mother desire that I should learn Spanish?—She desires that you should learn it.—Do you fear that we cannot finish our exercises to-day?—I fear that you cannot finish them.—Will you go out hunting, provided that I give you some powder (*pólvora*)?—I will go, provided that you will give me some powder, and lend my a gun.

## EXERCISE No. 216.

Does your mother approve of your playing all day?—She approves of my playing often, but she desires me to read and write six hours

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(\*) This part of the verb, undoubtedly the most difficult in all languages, has not been properly attended to, either by Ollendorff, or by any of the editors of his method (excepting by the American editor, Mr. Pinney, in his French method). We have, in this, as well as in several other respects, endeavored to supply this deficiency by framing suitable exercises.

every day.—Is it necessary for you to see my father?—If he is at home, it is necessary that I should see him.—What do you wish me to buy?—I wish you to buy some needles and pins (*agujas y alfileres*), and bring them home.—Is it necessary for me to be there?—It is proper that you should be there.—Will you tell the servant to bring me a glass of water?—I will tell him to bring it to you.—When will you begin this work?—I will begin it when I shall have time or as soon as I have finished this one.—When will you pay me what you owe me?—I will pay you when I shall receive some money.—Shall I begin my exercises before you come?—You must not begin them until I come.—Will you come to see me when I shall be at home?—I will come to see you whenever (*siempre que*) I have time.—Do you wish him to go away or to remain?—I wish him neither to go away nor to remain; he may do what he pleases.

EXERCISE No. 217.

Will you relate (*contar*) something to me?—What do you wish me to relate to you?—A little anecdote, if you like.—A little boy, one day at table (*á la mesa*) asked for some meat, his father said that it was not polite to ask for any, and that he should wait until some was given to him. The poor boy, seeing every one eat, and that nothing was given to him, said to his father: "My dear father, give me a little salt, if you please". "What will you do with it"? (*¿Qué quieres hacer con ella*)? asked the father. "I wish to eat it with (*echarle á*) the meat which you will give me", replied (*replicó*) the child. Every body admired the little boy's wit; and his father, perceiving that he had nothing, gave him meat without his asking for it. Who was that little boy that asked for meat at table?—He was the son of one of my friends. Why did he ask for some meat?—He asked for some because he had a good appetite.—Why did his father not give him some immediately?—Because he had forgotten it. Was the little boy wrong in asking for some?—He was wrong, for he ought to have waited.—Why did he ask his father for some salt?—He asked for some salt, that his father might perceive that he had no meat, and that he might give him some.—Do you wish me to relate to you another anecdote?—You will greatly oblige me (*se lo agradeceré á Vd. muchísimo*).—Some one purchasing some goods from a shopkeeper (*tendlero*), said to him: "You ask too much; you should not sell so dear to me as to another, because I am a friend". The merchant replied: "Sir, we must gain something by (*con*) our friends, for our enemies will never come to the shop (*tienda*).

 As the same subject of this Lesson is continued in the next, the Addition has been omitted.



FIFTIETH LESSON.—*Leccion Quincuajésima.*

## PRACTICAL RULES ON THE USE OF THE SUBJUNCTIVE.

The following Examples on the use of the Subjunctive in Spanish, rendered in various tenses in English, will, we think, furnish the best rules and guide that can be given to those scholars, who not being perfectly acquainted with the general Grammar, are unable to understand fully the rules given in the preceding Lesson, on the regime of verbs; and to the others, these examples, will, at the same time, serve as a complement of those rules.

## INDICATIVE PRES.      SUBJUNCTIVE PRES.      ENGLISH TRANSLATION.

Temo	<i>que</i>	venga.	I fear he may come.
Dudo	<i>que</i>	escriba.	I doubt if or whether he will write.

Whenever *desire, wish, begging, asking, requesting or entreating* is implied, the Subjunctive is used, as:

El desea, quiere, pide ruega or suplica	$\left\{ \begin{array}{l} \text{que} \\ \end{array} \right\}$	$\left\{ \begin{array}{l} \text{V. vaya, escriba} \\ \text{coma, hable} \\ \text{lea, vea, etc.} \end{array} \right\}$	He desires, wishes, asks prays or begs you to go, write, eat, speak, read, see, etc.
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¿Qué quiere Vd.	<i>que</i>	haya?	What do you wish me to do?
¿Quiere Vd.	<i>que</i>	venga?	Do you wish me to come?

With a negative, as,

No hay nada	<i>que</i>	no sea de Vd.	There is nothing but what is yours.
No hay desgracia	<i>que</i>	no me suceda à mí.	There is no misfortune but what happens to me.

## FUTURE.

## SUBJUNCT.

Hablaré, escribiré iré, leeré bailaré, cantaré	$\left\{ \begin{array}{l} \text{cuando or} \\ \text{siempre que} \end{array} \right\}$	él venga, lo quiera desee, me lo pida or suplique.	I will speak, write, go read, dance, sing when or whenever he will or may, come wishes, asks or begs me to do it.
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The tenses of the Indicative and subjunctive moods correspond with each other as in the manner exhibited page 300.

Moreover the Subjunctive is employed after the impersonals mentioned from page 300 to 301 *when they are used with a pronoun*, but when the pronoun is not expressed or otherwise understood, the verb is put in the present of the Infinitive. Ex.

Es necesario, lástima, justo, or conveniente que <i>Vd. lo haga.</i>	It is necessary, a pity, just, or proper for you to (or that you should) do it.
Es necesario, lástima, etc. <i>hacerlo.</i>	It is necessary, a pity, etc. to do it.

Farther, the Subjunctive is used after the following conjunctions, which are *the only one*, after which it is *always* indispensably used, notwithstanding what Spanish Grammarians and instructors may say to the contrary.—See Obs. A. preceding Lesson.

<i>Con tal que</i> , provided.	<i>En caso que</i> , in case, etc.
<i>A ménos que</i> , { unless,	<i>Sin que</i> , without.
<i>A no ser que</i> , }	<i>Puede ser que</i> , it may be that, etc.
<i>Para que</i> , { that, in order that.	<i>Quienquiera que</i> , whoever.
<i>A fin de que</i> , }	<i>Cualquiera que</i> , whichever.
<i>Ora, ya or</i> { whether.	<i>Nadie que</i> , nobody who.
<i>Sea que, bien</i> }	
<i>sea que</i> , }	<i>Por (grande or any other adject-</i>
<i>Por temor de que</i> , { for fear that.	<i>ive) que</i> , however.
<i>No sea que</i> , { or lest that.	<i>Por mas (an adjective) que</i> , how-
<i>Antes que</i> , before.	ever, etc.
<i>No porque</i> , not because, etc.	<i>Sea el (la or lo) que</i> , { <i>fuere</i> { be it
<i>Quiera Dios que</i> , { would to God	<i>Sea de ello lo que</i> , { <i>or</i> { as it
<i>Ojalá que</i> , { that, etc.	<i>Comoquiera que</i> , { <i>sea</i> { may

### SOME EXAMPLES ON THE SUBJUNCTIVE, TAKEN FROM SOME MODERN SPANISH AUTHORS (\*).

It is proper that the government should establish schools in which the general principles should be taught.	Conviene que el gobierno <i>establez-</i> <i>ca</i> escuelas, donde se <i>enseñen</i> los principios jenerales. JOVELIANOS ( <i>Ley Agraria</i> ).
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(\*) As we apprehend, that many persons may find it strange that we should not make these quotations from the classic authors, according to the general routine of grammarians, we think it proper to state, as an answer to what may in future be asked or objected in regard to this, that in order to teach the language as it is now spoken, nothing can be more erroneous than to quote ancient authors, on account of the many changes which the Spanish language has undergone since

As long as we shall not have an Academy of sciences, we shall not be able to make much progress.

It is impossible that a work should come out for the first time without some light defects.

When that mass of power and moral force shall be developed, when all the energy which its elements contain shall be applied to the great object which occupies us, when some shall contribute with their influence and others with their funds . . . —then, the confidence which is now lost will be revived, etc.

Although the world shall be scandalized, it is necessary that it should know it, that it may demand justice, etc.

Mientras no tengamos una academia de ciencias, no podremos hacer muchos adelantos.

DITTO. Ditto.

Es imposible que una obra *salga* á luz por primera vez sin algunos lijeros defectos.

FELIX VARELA.

Cuando se *desarrolle* esta masa de poder y de fuerza moral, cuando se *aplique* toda la energía que encierran sus elementos al grandioso objeto que nos ocupa, cuando *contribuyan* unos con su prestigio y otros con sus fondos, . . . entonces renacerá la confianza perdida, etc.

JOSÉ ANTONIO SACO.  
(*Memoria sobre Caminos*).

Aunque el mundo se *escandalice*, es preciso que el mundo lo *sepa*, para que *reclame* la justicia, etc.

EL LUGAREÑO.  
(*Sobre Educacion popular*).

### EXERCISE No. 218.

GIVE AN ANSWER TO THE FOLLOWING QUESTIONS.

¿Quiére Vd. que yo vuelva hoy, ó mañana?—¿Qué le aconseja á Vd. su maestro que estudie?—¿Qué desea Vd. que yo le diga á mi hermano?—¿Me trae Vd. esos libros para que los lea?—¿Quiere Vd.

the time in which all the classic works were written. Such should be approved only in those respects in which their authority may not be in opposition to general custom, which is, as every one knows, the supreme legislator of languages.—The scholar may judge of the difference between the style of authors who wrote two or three centuries ago and that used at the present time, by looking at the comparison which has been made in *Salva's Grammar* between modern writing and a paragraph of *Don Quixote* (the author of which is the most celebrated and the least antiquated of Spanish classics). The change made there in the style is that which Cervantes himself would make were he now to write his *Don Quixote* again.—This passage may be seen at page 848 of *GRAMÁTICA DE LA LENGUA CASTELLANA, POR DON VICENTE SALVÁ*

decirle á su hermanita que toque y cante un poco?—¿Quiere Vd. tener la bondad de decirle á su primo que venga esta noche á casa?—¿Desea Vd. que le diga á su tío que le envíe á Vd. el dinero que reciba hoy?—¿Estará Vd. escribiendo cuando él llegue?—¿Habrá Vd. concluido sus cartas ántes que salga el vapor?—¿Cuántas manzanas quiere Vd. que le dé á los niños?—¿Qué quiere Vd. que yo haga?—¿Qué quiere Vd. que le diga á su amigo?—¿No quiere Vd. que él sepa nada?—¿Quiere Vd. que le llamemos cuando acabemos de escribir, ó cuando volvamos?—¿Cuándo quiere Vd. que vengan mis hermanos?

§3 The importance of the subject leads us to advise the scholar to write over several times the last four exercises. With the view to derive from this task as much benefit as possible, he will the second time change into plural the pronouns and verbs which are given in the singular in the exercise, or vice versa, for instance, the first phrase of the exercise No. 215, which reads: "Does that young lady like me to hold her books?" should be changed after the first translation, as follows: "Do those young ladies like us to hold their books?—etc."

### EXERCISE No. 219.

A young prince, seven years old, was admired by everybody for his wit (*ingenio*). Being once in the society of an old officer, the latter observed, in speaking of the young prince, that when children discovered so much genius in their early days, they generally grew very stupid when they come to maturity.—"If that is the case", said the prince, who had heard it, "then you must have been very remarkable for your genius when you were a child."

An Englishman, on first visiting France, met with a very young child in the streets of Calais, who spoke the French language with fluency and elegance.—"Good heaven (*Santo cielo*), is it possible?" exclaimed he, "that even (*aun*) children here speak the French language with purity (*pureza*)."

Let us seek (*solicitemos*) the friendship of the good, and avoid the society of the wicked; for bad company corrupt good manners.—How is the weather to-day?—It snows continually, as it snowed yesterday, and according to (*segun*) all appearances (*apariencias*), will also snow to-morrow.—Let it snow (*Que nieve*); I should like it to snow (*que nevara*) still more, for I am always very well when it is very cold.—And I am always very well when it is neither cold nor warm.—It is too windy to-day, and we should do (*haríamos*) better if we stayed (*quedásemos*) at home.—Whatever weather it may be, I must go out; for I promised to be with my sister at a quarter past eleven, and I must keep my word.

## EXERCISE No. 220.

FOR READING AND TRANSLATION (See "Key" when in doubt to translate).

*Illustrations of the Rules on the use of the Subjunctive.*

(De la MEMORIA SOBRE LA VAGANCIA DE LA ISLA DE CUBA, escrita por  
DON JOSÉ ANTONIO SACO).

PERO si nuestros esfuerzos se encaminan (*are directed*) á esterminar la vagancia (*vagrancy*), no basta (*neither it is sufficient*) saber quiénes son los vagos, ni que solo nos empeñemos (*we should endeavor*) en reformarlos ó castigarlos: es menester ademas impedir que caigan (*to prevent that they should fall*) en ella, y tanto bien no puede lograrse (*be obtained*) sin remover las causas que existen con mengua y deshonra nuestra. Mientras no se *cierren* de una vez todas las casas de juego, y se *corrijan* los abusos de las loterías y villares, ya con medidas directas, ya con paseos (*public walks*), y ateneos, bibliotecas y museos: mientras no se *supriman* tantas festividades, que no siendo ya lo que fueron, solo sirven para corromper las costumbres y profanar la relijion que las estableció: mientras no se *abran* caminos, se *construyan* casas de pobres y de huérfanos, las cárceles *sufren* una reforma radical, y los desórdenes del foro *queden* desterrados: mientras la educacion pública no se *mejore*, ya difundiendo hasta los campos las escuelas primarias, ya multiplicando la enseñanza de las ciencias útiles; mientras no se *ensanche* (*should be enlarged*) el corto círculo de ocupaciones en que hoy se ve condenada á jirar la poblacion cubana, y las artes envilecidas se *levanten* á gozar de las consideraciones á que tan dignamente son acreedoras: mientras en fin, los males que proceden de estas causas, se *quieran* cohonestar con la fertilidad y abundancia del suelo, y con la influencia del clima; Cuba jamas podrá subir al rango á que la llaman los destinos. Sus campos se cubrirán de espigas y de flores; hermosas naves arribarán á sus puertos; una sombra de gloria y de fortuna recorrerá sus ciudades, pero á los ojos del observador imparcial, mi cara patria no presentará sino la triste imájen de un hombre, que envuelto en un rico manto, oculta las profundas llagas que devoran sus entrañas.

## ADDITION TO THE FIFTIETH LESSON

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
The last but one.	† El penúltimo or la penúltima.	Ell painóolteemo or la painóolteema.
To learn by heart.	† Aprender de memoria.	Apprendáir day mai-móree-ah.
By that time.	† Para entonces.	Páhra aintónthais.
Down town.	† Parte baja de la ciudad.	Partay báh-ha day la thee-oo-dád.
Up town.	† Parte alta de la ciudad.	Partay álta day la thee-oo-dád.
Up the river.	† Rio arriba.	Rée-oh ar-rée-ba.
Down the river.	† Rio abajo.	Rée-oh ah-bá-ho.
A sleigh or sledge.	Un trineo.	Oon tree-nái-oh.

## EXERCISE No. 221

How have you been able to recite your lesson so well?—Because I learnt it by heart.—I am going up town; will you come with me?—No, Sir, I have to go down town, and then (*despues*) I will take the steamboat that travels (*el vapor que navega*) up the river. Will you have the kindness to hand my card to your brother?—With much pleasure.—What are you doing?—I am teaching this boy his lesson.—That is right.—Can you pay me to-day?—No, Sir, but I can give you a promissory note.—Is it very cold to-day?—No, Sir, it is neither cold nor warm.—It is a very fine day.—It is very fine weather.—Have you gone through the book?—Not yet.—Look what a beautiful child!—What a handsome sleigh!—To-morrow evening will be given the last opera of this season (*temporada*).—I beg your pardon, Sir; it will not be the last, but the last but one.—I am very glad.—I am very sorry.—I wish to advise my brother what he ought to do, but he is not accustomed to receive advice from any body.—How often is this paper published?—It is published every other week.—I wish to make a quotation from it, in order to pay a compliment to the editor.—You may do it if you wish.—Do you wish a copy of this work (*obra*)?—As you please.—I wish to copy fairly this letter.—Here is a pen, ink and paper.—Will you take a sleigh ride (*dar un paseo en trineo*)?—I have no sleigh.—Why do you not buy one?—This sleigh is sold very cheap.—How much do they wish for it?—Only fifty dollars.—Then I shall buy it.—Before doing it, permit me to advise you in this matter.—Certainly.—I shall be very much obliged to you for your kindness.

FIFTY-FIRST LESSON.—*Leccion Quincuajésima-prima.*

## IMPERFECT OF THE SUBJUNCTIVE.

*(Imperfecto del Subjuntivo)*

This tense is formed from the present of the infinitive by changing, for the first conjugation, the termination AR,

1st Person.                  2d. Per.                  3d. Per.

For the singular into ARA or ASE, ARA or ASE, ARA or ASE.

For the plural into ÁRAMOS or ÁSEMOS, ARAN or ASEN, ARAN or ASEN.

and for the second and third conjugations, by changing ER or IR,

1st Per.                  2d. Per.                  3d. Per.

For the singular into IERA or IESE, IERA or IESE, IERA or IESE (1).

For the plural into IÉRAMOS or IÉSEMOS, IERAN or IESEN, IERAN or IESEN.

## EXAMPLES.

Pres. of }                  Imperfect of the Subjunctive.  
the Inf. }

HABLER (to speak). Yo hablara or hablase. Vd. hablara or hablase.  
El hablara or hablase.

Nosotros hablaríamos or hablaríamos. Vds. hablaran or hablaran.  
Ellos hablaran or hablaran.

Tú hablaras or hablaras. Vosotros hablarais or hablarais.

TEMER (to fear). Yo temiera or temiese. Vd. temiera or temiese.  
El temiera or temiese.

Nosotros temiéramos or temiésemos. Vds. temieran or temiesen.  
Ellos temieran or temiesen.

Tú temieras or temieses. Vosotros temierais or temieseis.

SUFRIR (to suffer). Yo sufriera or sufriese. Vd. sufriera or sufriese.  
El sufriera or sufriese.

(1) The termination of the 2d. person, both singular and plural, above given, is according to the pronoun *Vd* and *Vds* (you). For the few instances in which *tú* (thou) and *vosotros* (you) are used, the termination of the former is formed by adding an *s* to the 3d. person singular of any of the three conjugations, and that of the latter by changing the *n*, with which the 3d. person plural ends, into *is*. See Note p. 215 of the Method, and conjugations of regular verbs, pages 44 and 45 of the Appendix

**Nosotros sufriéramos** or **sufriésemos**. **Vds. sufrieran** or **sufriesen**.  
**Ellos sufrieran** or **sufriesen**.

**Tú sufrieras** or **sufrieses**. **Vosotros sufrierais** or **sufrieseis**.

See p. 264 RULES for the formation of the imperfect of the Subjunctive of some irregular verbs which differ from the general rule. See also Appendix from p. 42 to 52.

As for the use of this tense, see *Subjunctive Mood* from page 67 to 70 of the Appendix, and OBS. B. and C. p. 264 & 267 of the Method, to which we now add the following

OBS. A.—Although the termination *ra* is common to the Conditional and the Imperfect of the Subjunctive, as we have said in the above mentioned OBS. C., it is necessary to remark that whenever the conjunction *if*, in English, is used in the sense of *whether*, the termination *ia* of the Conditional, is the only one that can be employed; as, I asked him *if* his brother, or *whether* his brother would come to-morrow, *le pregunté si su hermano VENDRIA mañana*: he wrote to us to know *if (whether)* we would buy the house, *nos escribió para saber si COMPRARÍAMOS la casa*.

Again, when the governing verb denotes *promise*, *information* or *announcement*, the termination *ia* is the only one that can be used; as, he promised me that he would come, *me prometió que VENDRIA*; I told you that I would go out, *le dije á Vd. que SALDRIA*; it was announced that she would sing, *se anunció que CANTARIA*.

On the contrary, if, instead of *promise* etc., the governing verb implies *command*, *request*, *advice* or a *purpose*, then the termination *ra* or *se* should be used; as, I told him to go away, *le dije que se FUERA* or *FUESE*: She requested me to accompany her, *me suplicó que la ACOMPAÑARA* or *ACOMPAÑASE*: I advised him to lie down, *le aconsejé que se ACOSTARA* or *ACOSTASE*: I gave her the letter that she might read it, *le dí la carta para que la LEYERA* or *LEYESE*.

We now refer the scholar to the table p. 300, upon the changes in the Subjunctive, that he may see the correspondence between the Imperfect or Perfect of the Indicative mood, and the Imperfect of the Subjunctive. Also between the Conditional and the latter. The scholar is likewise referred to the list of Conjunctions (p. 292), after which the Subjunctive must be used.

It would be of some importance to the student to translate again the Exercises Nos. 190-91-92-93-94-97-98 & 99, all which refer to the subject of this Lesson.



<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
However rich and learned a man may be, he ought not to be proud.	Por rico ó sabio que sea un hombre, no debe ser orgulloso.	Por rico oh sáhbee-oh kay sái-ah oon óm-bray, no dáibay sair orgool-yóso.
However feeble or weak a man may be, he may do you a great injury or a great benefit.	Por débil que sea un hombre puede ser capaz de hacernos un gran daño ó un gran beneficio.	Por daibill kay sái-ah oon ombray poo-ái-day sair kabpáth day atháirnos oon gran dán-yo oh oon gran bainaifeedthee-oh.
Be industrious that your parents may be satisfied.	Sea Vd. industrioso para que sus padres estén contentos.	Sái-ah oostáid indoo-stree-óhso pára kay soos pádrais aistáin contáintos.
Whether I read or write, it is nothing to you.	Que yo lea, ó que escriba, nada le importa á Vd.	Kay yo lái-ah, oh kay aiscreebah náhda lay impórta ah oostáid.
I can say nothing without your knowing it.	No puedo decir nada sin que Vd. lo sepa.	No poo-ai-do daithéer nahda sin kay oostáid lo saipah.
Do not begin before I give you notice.	No empiece Vd. antes que yo le avise.	No aimpee-ai-thay oostáid antais kay yo lay ahvee-say.
Wait till your father return.	Aguarde Vd. que su padre vuelva (que stands for hasta que).	Ahgoo-ár-day oostáid kay soo pahdray voo-áil-vah.
I will not have her for a wife, however rich she may be, only because she is not good hearted.	No la quiero por esposa por rica que sea, solamente porque no tiene buen corazon.	No la kei-airo por ais-pórah por rikah kay sái-ah, solamaintay porkay no tee-ai-nay boo-áin corathón.
HOWEVER, HOWSOEVER.	POR, POR MAS QUE.	Por, Por mass kay.
However good you may be.	Por bueno que Vd. sea.	Por boo-áino kay oostáid sái-ah.
How rich soever they may be.	Por ricos que sean.	Por ricos kay sái-an.
WHATEVER, WHATSOEVER.	{ CUALQUIERA (pl). CUAL- LESQUIERA. SEA CUAL- FUERE. POR MUCHO QUE.	Kwalkei-áira — kwal aiskei-áira. Sai-ha kwál foo-áiray. Por móochó kay.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
However much courage you may have, he has more than you.	Por mucho valor que Vd. <i>tenga</i> , él tiene mas que Vd.	Por móocho vah lór kay oostáid táinga, éll tee-áinay mass kay oostáid.
However much patience we may have, we will never have enough.	Por mucha paciencia que <i>tengamos</i> , nunca tendremos bastante.	Por mócha pathee-áinthee-ah kay tain-gáhmos nóonka tain-dráinos bastántay.
Whatsoever riches he may have, he will soon see the end of them.	Por muchas riquezas que él <i>tenga</i> , pronto verá el fin de ellas.	Por móochas rikáithass kay éll táingah, prónto vairáh ell fin day éll-yas.
However much kindness I have for him, I never shall have as much as he merits.	Por mucha bondad que yo <i>tenga</i> por él, jamas tendré tanta como él merece.	Por móocha bondád kay yo táingah por éll hamáss taindráy tanta cómo éll mai-ráithay.
Whatsoever faults you may make, I will take care to correct them.	Sean cuales fueren las faltas que Vd. <i>haga</i> , cuidaré de corregirlas.	Sai-an kwálais foo-áirain las fál-tas kay oostáid áhghah, koo-eeдахráy day cor-raihéerlas.
Whatever may be the happiness which you enjoy, I am happier than you.	Por mucha que <i>sea</i> la felicidad de que Vd. <i>goze</i> , yo soy mas feliz que Vd.	Por móocha kay sái-ah la faileetheedád day kay oostáid gó-thay, yo só-ee mass failith kay oostáid.
Whatsoever may be the fortune which you enjoy, you may lose it in an instant.	Por mucha que <i>sea</i> la fortuna de que Vd. <i>goze</i> , Vd. puede perderla en un instante.	Por móocha kay sái-ah la fortóona day kay oostáid góthay, oostáid poo-ái-day pairdáirla en oon instántay.
Whatsoever may be the efforts which you make, you never can succeed.	Sean cuales fueren los esfuerzos que Vd. <i>haga</i> , no podrá jamas tener buen éxito.	Sái-an kwálais foo-áirain los aisfoo-áir-thos kay oostáid áhghah no podráh hamáss taineár boo-áin éxito.
Whatsoever may be the pains which you take, no one will be under obligation to you for them.	Por muchas que <i>sean</i> las molestias que Vd. <i>se tome</i> , nadie se lo agradecerá	Por móochas kay sái-an las moláistee-ass kay oostáid say tó-may náhdee-ay say lo ahgradaithairáh.

English.	Spanish.	Pronunciation.
NONE. No ONE.	NINGUNO. NADIE.	Ningóono. Náhdee-ay.
WHATEVER, WHAT-SOEVER.	{ CUALQUIERA COSA QUE. TODO CUAN- TO. TODO LO QUE.	Kwal-kei-áirah cóssa kay. Tódo kwánto. Tódo lo kay.

Obs. B.—*Whatever* or *whatsoever* (meaning all things soever) is generally expressed by *cualquiera cosa que*, *todo cuanto*, or *todo lo que*, when at the beginning of a sentence, and by *cualquiera que sea* or *absolutamente*, when after a verb, or at the end of a sentence.

Whatever you may do for my father, he will reward you for it.	<i>Cualquiera cosa que Vd. haga por mi padre, él se lo recompensará.</i>	Kwal-kei-áirah cóssa kay oostáid áhghah por me páhdray, éll say lo raicompain-sahráh.
I complain of nothing whatsoever.	No me quejo de nada absolutamente.	No may káy-ho day náhda absoloota-máintay.
WHOEVER, WHOSO-EVER.	QUIENQUIERA, CUALQUIERA.	Kei-ainkei-áirah, kwal-kei-áirah.

Obs. C.—The indeterminate pronouns, *quienquiera*, *cualquiera*, *whoever*; *por mas ó por mucho que*. &c. *whatever*; *nadie*, *nobody*; *nada*, *nothing*; require the next verb in the subjunctive.

Of whomsoever you may speak, avoid slander.	<i>De quienquiera que Vd. hable, evite la calumnia.</i>	Day kei-ain-kei-áirah kay oostáid áhblay aivéetay la cahlóom-nee-ah.
I know nobody who is so good as you are.	No conozco á nadie que sea tan bueno como Vd.	No conóthco ah náh-dee-ah kay sái-ah tan boo-ái-no cómo oostáid.
I have seen nothing that could be blamed in his conduct.	No he visto <i>nada</i> que <i>pudiera</i> culparse en su conducta.	No éh veésto náhda kay poo-dee-ái-rah cool-pár-say en soo con-dóoc-ta.

Obs. D.—The subjunctive is employed at the beginning of a sentence to express surprise, a desire, or an imprecation.

May heaven ever preserve you from such a misfortune.	<i>Quiera</i> el cielo preservar á Vd. de una desgracia semejante.	Kei-áirah ellthee-áilo praisairvárr ah oostáid day óonah dais-gráthee-ah saimai-hántay.
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<i>English</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Would to God !	{ <i>¡Ojalá! ¡Plegue á Dios or al Cielo!</i> <i>¡Plujiera á Dios or al Cielo!</i> <i>¡Quiera Dios, or el Cielo!</i>	Ohah-láh ! Pláigay ah Dee-ós, or al thee-áilo! Ploohee-áirah ah Dee-ós, or al thee-áilo! Kei-áirah Dee-ós, or ell thee-áilo !
Would to God he had done it!	<i>¡Ojalá que él lo hubiese hecho!</i>	Ohah-láh kay éll lo oo-bee-áisay áicho!
Would to God that all great lords loved peace!	<i>¡Ojalá que todos los grandes señores amasen la paz!</i>	Ohah-láh kay todos los grándais sain-yóraisah-máhsain la path !
Would to God we never be more unhappy!	{ <i>¡Ojalá (or plegue á Dios or al Cielo) que nunca seamos mas desdichados!</i>	Ohah-láh (or plái-gay ah Dee-ós or al thee-áilo) kay nóonkah sai-ah-mos mass dais-dichádos!
May you be happy!	<i>¡Sea Vd. feliz!</i>	Sái-ah oostáid failíth.

## REMARK ON THE USE OF THE SUBJUNCTIVE MOOD.

It may be remarked, in conclusion, on the use of the Subjunctive, that the relative pronouns *quien*, *que*, *cuyo*, etc. govern the indicative when the phrase expresses any thing certain; and the Subjunctive when it relates to any thing uncertain or doubtful. Ex.

Here is a book which you may consult occasionally.	<i>Ind. Hé aquí un libro que Vd. puede consultar de cuando en cuando.</i>	Eh ahkée oon leebro kay oostáid poo-áiday consooltárr day kwándo en kwándo.
Give me a book that I may consult occasionally.	<i>Subj. Deme Vd. un libro que yo pueda consultar cuando se me ofrezca.</i>	Dáimay oostáid oon leebro kay yo poo-ái-dah consooltárr kwando say may o-fráith-kah.
Lend me that book which you do not want.	<i>Ind. Présteme Vd. ese libro que Vd. no necesita.</i>	Práis-taimay oostáid áisay leebro kay oostáid no naithai-séeta.
Lend me a book which you may not be in want of.	<i>Subj. Présteme Vd. un libro que Vd. no necesite.</i>	Práis-taimay oostáid oon leebro kay oostáid no naithaiséetay.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I know a woman whose soul is very sensible.	<i>Ind.</i> Conozco una mujer <i>cuya</i> alma es muy sensible.	Conóthco óo-nah moo-háir koo-yah álmah ais móo-ee sensiblay.
I do not know a woman whose soul is more sensible than that of Mrs. N.	<i>Subj.</i> No conozco una mujer <i>cuya</i> alma sea mas sensible que la de la Señora N.	No conóthco óo-nah moo-háir koo-yah álmah sái-ah mass sensiblay kay la day la Sain-yóra Anay.
<hr/>		
To fly into a passion.	† Encolerizarse.	Aincolaireethársay.
To conquer or perish.	Vencer ó morir.	Vaintháir oh moreer.
God forbid!	{ † ¡No quiera Dios or el Cielo!	No kei-áirah Dee-óss or ell thee-áilo.
Thoroughly.	{ † Con perfeccion or á fondo.	Con pairfaicthee-ón or ah fôndo.
To discourage or dishearten.	{ Desanimar.	Daisah-neemárr.
Debt.	Deuda.	Dái-oo-dah.

## EXERCISE No. 222.

You will never be respected unless you forsake the bad company you keep.—You cannot finish your work to-night unless I help you.—I will explain to you every difficulty, that you may not be disheartened in your undertaking.—Suppose you should lose your friends, what would become of you?—In case you want any assistance, call me; I shall help you.—A wise and prudent man lives with economy when young, in order that he may enjoy the fruit of his labor when he is old.—Carry this money to Mr. N. in order that he may be able to pay his debts.—Will you lend me that money?—I will not lend it to you, unless you promise to return it to me as soon as you can.—Did the general arrive?—He arrived yesterday morning at the camp, weary and tired, but very seasonably; he immediately gave his orders to begin the action, though he had not yet all his troops.—Are your sisters happy?—They are not, though they are rich, because they are not contented.—Although they have a good memory, that is not enough to learn any language whatever; they must make use of their judgment. Will you lend me your violin?—I will lend it to you, provided you return it to me to-night.—Will your mother call upon me?—She will, provided you will promise to take her to the concert.—I shall not cease to importune her till she has forgiven me.—Give me that

penknife.—I will give it to you, provided you will not make a bad use of it.—Shall you go to London?—I will go, provided you accompany me; and I will write again to your brother, lest he should not have received my letter.

## EXERCISE No. 223.

Where were you during the engagement?—I was in bed having my wounds dressed.—Would to God I had been there.—I would have conquered or perished.—We avoided an engagement for fear we should be taken, their force being superior to ours.—God forbid I should blame your conduct, but your business will never be done properly unless you do it yourself.—Will you set out soon?—I shall not set out till I have dined.—Why did you tell me that my father had arrived, when you knew the contrary?—You are so hasty that however little you are contradicted you fly into a passion in an instant.—If your father does not arrive to-day, and if you want money, I will lend you some.—I am much obliged to you.—Have you done your task?—Not quite; if I had had time, and if I had not been so uneasy, about the arrival of my father, I should have done it.—If you study, and are attentive, I assure you that you will learn the Spanish language in a very short time.

## EXERCISE No. 224.

You must have patience, though you have no desire to have it, for I must also wait till I receive my money.—Should I receive it to-day, I will pay you all that I owe you.—Do not believe that I have forgotten it; for I think of it every day.—Or do you believe perhaps that I have already received it.—I do not believe that you have received it; but I fear that your other creditors may already have received it.—You wish you had more time to study, and your brothers wish they did not need to learn.—Would to God you had what I wish you, and that I had what I wish.—Though we have not had what we wish, yet we have almost always been contented; and Messrs. B. have almost always been discontented, though they have had every thing a reasonable man can be contented with.—Do not believe, madam, that I have had your fan.—Who tells you that I believe it?—My brother-in-law wishes he had not had what he has had.—Wherefore?—He has always had many creditors, and no money.—I wish you would always speak Spanish to me, and you must obey, if you wish to learn; and if you do not wish to lose your time uselessly.—I wish you were more industrious, and more attentive when I speak to you.—If I were not your friend, and if you were not mine, I should not speak thus to you.—Do not trust

him for he flatters you.—Do you think a flatterer can be a friend?—You do not know him as well as I, though you see him every day.—Do not think that I am angry with him because his father has offended me.—Oh! here he is coming; you may tell him all yourself.—Whatever your intentions may be you should have acted differently.—Whatever the reasons be which you allege, they will not excuse your action, blameable in itself.—Whatever may happen to you in this world, never murmur against Divine Providence, for whatever we may suffer, we deserve it.—Whatever I may do you are never satisfied.

## EXERCISE No. 225.

## FOR READING AND TRANSLATION.

*Illustration of the Rules on the use of the Imperfect of the Subjunctive.*

AN EXTRACT FROM THE CLOSING PARAGRAPH OF A PAMPHLET ON CUBA, WRITTEN BY DON JOSÉ ANTONIO SACO (1).

Si el gobierno español *llegase* alguna vez á cortar los lazos políticos (*should at any time break the political bonds*) que unen á Cuba con España, no *sería* yo tan criminal que *propusiese* uncir (*I should never cherish the criminal desire of yoking &c.*) mi patria al carro de la Gran Bretaña. Darle entonces una existencia propia, una existencia independiente, y si posible fuera tan aislada en lo político como lo está en la naturaleza; hé aquí cual *sería*, en mi humilde opinion el blanco á donde *debieran* dirigirse los esfuerzos de todo buen Cubano. Pero si arrastrada por las circunstancias *tuviera* que arrojar-se en brazos estraños, en ningunos *podría* caer con mas honor, ni con mas gloria que en los de la gran Confederacion Norte Americana. En ellos *encontraría* paz y consuelo, fuerza y proteccion, justicia y libertad, y apoyándose sobre tan sólidas bases, en breve *exhibiría* al mundo el portentoso espectáculo de un pueblo que del mas profundo abatimiento se levanta y pasa con la velocidad del relámpago al mas alto punto de grandeza y de gloria (*the splendid spectacle of a people, springing, with the swiftness of the lightning's flash, from the depths of depression to the loftiest pinnacle of greatness and glory*).

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(1) Paralelo entre la Isla de Cuba y algunas colonias inglesas, escrito por Don JOSÉ ANTONIO SACO, diputado á Córtes, electo por la provincia de Cuba. Madrid, 1887.—Reimpreso en Nueva York, 1849

## ADDITION TO THE FIFTY-FIRST LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Real estate.	† Bienes raizes.	Bee-áinai ráh-ee-thais.
Personal estate.	† Bienes muebles.	Bee-áinai moo-áiblais.
Dog-days.	† La canícula.	La kah-néekoolah.
Mad-dog.	† Perro rabioso.	Páir-ro rah-bee-óh-so.
Bull-dog.	† Perro de presa.	Páir-ro day práissa.
Mad-house.	† Casa de locos.	Káhsah day lócos.
Madman.	† Loco (rabioso).	Lóco (rah-bee-óh-so).
Crazy.	† Loco (delirante).	Lóco (daileerántay).
Insane.	Demente.	Daimáintay.
Are you crazy?	¿Está Vd. loco?	Aistáh oostáid lóco?
Are you angry?	¿Está Vd. colérico?	Aistáh oostáid coláirico?
Are you mad?	¿Está Vd. bravo?	Aistáh oostáid bráhvo?
☞ This last expression is in Spanish as familiar as its corresponding is in English.		
Are you vexed?	¿Está Vd. enfadado?	Aistáh oostáid ainfahdáhdo?
To be well off.	† Estar bien.	Aistárr bee-áin.
Is there? Are there?	¿Hay?	Áh-ee?
Neither pro nor con.	Ni en pro ni en contra.	Nee en pró nee en cóntra.
We are even.	Estamos iguales.	Aistáhmos eegwáhlais.
At even or odds.	A pares y nones.	Ah páhrais e nónaís.
For ever and ever.	Por siempre jamas.	Por see-áim-pray hah-másss.
Ever since.	Desde entonces.	Dáisday aintónthais.
Now more than ever.	Ahora mas que nunca.	Ah-óh-ra mass kay nóonka.

## EXERCISE No. 226.

Why are there so many mad-dogs this year?—Because the dog-days are very hot.—Have you been to see the mad-house?—No, because I don't like to see madmen.—Are you mad?—No, sir, but I am vexed.—What are you going to do?—Are you crazy?—What is the matter with that man?—He is insane.—Mr. N. is worth (*tiene*) a million of dollars in real estate.—Yes, sir, and is worth also half a million of dollars in personal estate. He is very well off.—Does that great lawyer speak against my cause?—He speaks neither pro nor con.—Then I and my enemy are even.—How long have you been here?—I came here this morning, and have been here ever since.



FIFTY-SECOND LESSON.—*Leccion Quincuajésima-segunda.*

## FUTURE OF THE SUBJUNCTIVE.

*(Futuro del Subjuntivo).*

The Future of the Subjunctive is formed from the present of the Infinitive by changing, for the first conjugation, the termination AR,

	1st. Per.	2d. Per.	3d. Per.
For the singular into	ARE,	ARE,	ARE.
For the plural into	ÁREMOS,	AREN,	AREN.

and for the second and third conjugations by changing ER or IR,

	1st. Per.	2d. Per.	3d. Per.
For the singular into	IERE,	IERE,	IERE.
For the plural into	IEREMOS,	IEREN,	IEREN (1).

## EXAMPLES.

*Pres. of }  
the Inf. }*

*Future of the Subjunctive.*

Yo. Vd. EL. NOSOTROS. Vds. ELLOS.  
*Amar (to love).* amARE, amARE, amARE, amÁREMOS, amAREN, amAREN.  
*Beber (to drink)* bebiERE, bebiERE, bebiERE, bebiÉREMOS, bebiEREN, bebiEREN.

*Unir (to unite).* uniere, uniere, uniere, uniÉREMOS, unierEN, unierEN.

Tú amares, bebieres, unieres.—Vosotros amareis, bebieréis, uniereis.

☞ The verbs which are given as exceptions to the formation of the Imperfect of the Subjunctive (Lesson 45) form the same exceptions to the formation of the Future of the same mood; by referring to which the scholar will be able to form the Future of the Subjunctive. See also Appendix from page 42 to 52.

## RULE ON THE USE OF THE FUTURE OF THE SUBJUNCTIVE.

This Future is used when we employ the Future of the Indicative preceded by *when* or *if*. This tense may be rendered by *will*,

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(1). The termination, when using the pronoun *tú*, is formed by adding an *s* to the 3d. person singular of any of the three conjugations, and for *vosotros* by changing the *n*, with which the 3d person plural ends, into *is*.

*shall*, or *should*. If *si* and *cuando*, when used with the Perfect, do not always apply to past time, they never apply to a future time, as when used with this tense. Examples:

*Cuando yo bebiere el vino*, when I shall drink the wine (not *cuan-do beberé* etc.); *Si me diere*, if he will give me, (not *si me dará*); *Si él edificare las casas*, if he should build the houses (not *edificará*, etc).

## OBSERVATION

*On the difference between the Imperfect and Future of the Subjunctive.*

In the definition that we have given of the above tenses, we have said that both these tenses could represent a future action. That the student may not misapply them, he must observe, that the future expressed by the imperfect is always referred to time past, counting from the period in which we speak; and that which is expressed by the future, represents an action which is yet to take place. If we say that such a person would be rich, if he had been economical, we have no reference whatever to time coming, only to time past. The futurity expressed by *would be*, extends only to the time in which the observation is made. In the phrase, "the teacher ordered that the students should write exercises," there is futurity expressed, but it only extends to this present moment, for the students may have already complied with the wishes of the teacher, and consequently the imperfect should be employed. But if the phrase be, "the teacher says, that every student that shall not write exercises will be punished," the act of writing the exercises is yet to take place, and therefore to commence after the time in which we make the assertion, the future, and only the future could be used. The first sentence would therefore be translated by, *El maestro ordenó que los discípulos escribiesen ejercicios*; and the second by, *El maestro dice que el discípulo que no escriba or escribiere, ejercicios será castigado*. We say, *escriba* or *escribiere*, for the present may be used for the future of the Subjunctive, or vice versa, provided the conjunction *if* be not employed.

English.	Spanish.	Pronunciation.
JUST A LITTLE, EVER SO LITTLE.	{ NO MAS QUE UN POCO. UN POCO SOLAMENTE. UN PoQUITO.	No mass kay oon póco. Oon póco solahmáin- tay. Oon pokeéto.
Will you do me the favor to give me a piece of bread?	; Quiére Vd. hacerme el favor de darme un pedazo de pan?	Kee-áiray oostáid ah- tháirmay ell fah-vór day dármay oon pai- dátho day pan?

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Do you wish a great deal? No; just a little.	¿Quiére Vd. mucho? No, un poco solamente.	Kee-áiray oostáid moó cho? No, oon póco solah-máintay.
TO TURN TO ACCOUNT TO MAKE THE BEST OF...	† HACER VALER. SACAR EL MEJOR PARTIDO DE... APROVECHARSE.	Ahtháir vah-láir. Sah-kárr ell maihór partéedo day... Ahpro-vaichársay.
That man does not know how to make the most of his talents.	† Aquel hombre no sabe hacer valer su talento.	Ahkáil ómbray no sáh-bay ahthair vah-láir soo tah-láinto.
That man turns his money to account in trade.	† Ese hombre hace valer su dinero en el comercio.	Aisay ómbray áhthay vahláir soo deenáiro en ell comáirthee-oh.
How do you employ your money?	† ¿Cómo emplea Vd. su dinero?	Cómo emplái-ah oostáid soo deenáiro?
I employ it in the stocks.	† Lo pongo en los fondos públicos.	Lo póngo en los fódos poóbleecos.
TO BOAST, TO BRAG.	JACTARSE.	Hactársay.
I do not like that man, because he boasts too much.	No me gusta ese hombre, porque se jacta demasiado.	No may góosta áisay ómbray, porkay say hácta daimassee-áh-do.
NOTWITHSTANDING THAT. FOR ALL THAT. ALTHOUGH.	{ NO DEJAR DE... NO OBSTANTE. SIN EM-BARGO. CON TODO. AUNQUE.	No daihárr day... No obstántay. Sin embargo. Con todo. Ah-oon-kay.
That man is a little bit of a rogue, but notwithstanding he passes for an honest man.	Aquel hombre es algo picaro, pero no deja de pasar por hombre de bien.	Ahkáil ómbray ais algo pée-karo, páiro no dáiha day passárr por óombray day bee-áin.
Although that man is not very well, he notwithstanding works a great deal.	Aunque ese hombre no esté muy bueno, no deja de trabajar muchísimo.	Ah-oon-kay áisay óm-bray no aistáy móo-ee boo-áino. no dáiha day trahbahárr moo-chéessimo.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciación.</i>
Although that woman is not very pretty, still she is very amiable.	Aunque esa mujer no sea muy bonita, con todo es muy amable.	Ah-oon-kay áissah mooháir no sái-ah moó-ee bonéeta, no obstántay ais móo-ee ahmáhblay.
Although that man has not the least talent, yet for all that he boasts a great deal.	Aunque ese hombre no tenga el menor talento, no deja de jactarse muchísimo de él.	Ah-oon-kay áisay óm-bray no táingah ell mainórr tah-láinto, no dáiha day hactársay moo-chéessimo day éll.
I received your letter on the fifth. On the sixth.	Recibí su carta de Vd. el cinco. El seis.	Raithee-bée soo kárta day oostáid ell thínco. Ell sái-ees.
<hr/>		
TO GO BACK, TO RETURN.	VOLVER.	Volváirr.
THE TOP.	{ EL TOPE. LA CIMA. LO ALTO. LA CUMBRE.	Ell tópay. La théema. Lo álto. La kóombray.
THE BOTTOM.	{ EL PIÉ, EL FONDO. LO BAJO.	Ell pee-áy, ell fón-do. Lo báho.
Up to the top.	Hasta el tope. Hasta arriba.	Ássta ell tópay Ássta ar-rée-ba.
From top to bottom.	De arriba abajo.	Day ar-rée-ba ahbáho.
<hr/>		
The eldest brother.	El hermano mayor.	Ell airmáno mah-yórr.
The eldest sister.	La hermana mayor.	La airmána mah-yórr.
He is the eldest.	El es el mayor.	Ell ais ell mah-yorr.
<hr/>		
TO APPEAR, TO SEEM.	PARECER.	Paraitháir.
I appear, thou appearest, he appears.	Yo parezco, tú pareces, él parece.	Yo paráithco, too paráithais, ell paráithay.
<hr/>		
TO KEEP, TO MAINTAIN.	TENER. CONSERVAR. MANTENER, SOSTENER	Taináirr. Consairvárr. Mantaináirr. Sostaináirr.
My keeping or maintenance.	Mi mantencion or manutencion. Mis gastos.	Me mantainthee-ón or manoo-tain-thee-ón. Miss gásstos.
My keeping costs me six hundred dollars a year	Mis gastos ascienden á seiscientos pesos al año.	Miss gásstos assthee-áindain ah sái-ees-thee-áintos páisos al án-yo.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
<b>TO DRIVE IN, TO SINK.</b>	<b>HUNDIR. CLAVAR.</b>	<b>Ocndéer. Clah-várr.</b>
<b>TO CONVERSE WITH.</b>	<b>CONVERSAR CON.</b>	<b>Convairsárr con.</b>
<b>A conversation</b>	<b>Una conversacion.</b>	<b>Óona convairsathee-ón.</b>
<b>To spare.</b>	<b>Ahorrar. Economizar.</b>	<b>Ah-or-rárr. Aiconó-mithárr.</b>
<b>Spare your money.</b>	<b>{ Ahorre or encomice Vd. su dinero.</b>	<b>Ah-ór-ray or aicono-meéthay oostáid soo dee-náiro.</b>
<b>To get tired.</b>	<b>Cansarse.</b>	<b>Kansársay.</b>
<b>To be tired.</b>	<b>Estar cansado.</b>	<b>Aistárr kansáhdo.</b>
<b>To handle.</b>	<b>Manejar.</b>	<b>Manaihárr.</b>
<b>To lean against.</b>	<b>{ Apoyarse. Reclinarse. Recostarse.</b>	<b>Ah-po-yár-say. Rai-clinársay. Raicos-társay.</b>
<b>Lean against me.</b>	<b>{ Recuéstese Vd. so- bre mí.</b>	<b>Raicoo-áistaisay oos-táid sóbray me.</b>
<b>Lean against the wall.</b>	<b>Apóyese Vd. contra la pared.</b>	<b>Ah-pó-yaisay oostáid contra la paráid.</b>
<b>TO AIM AT.</b>	<b>{ APUNTAR. ASESTAR. DIRIJIR.</b>	<b>Ah-poon-tárr. Asais-tárr. Deereehéer.</b>
<b>Short.</b>	<b>Corto. Breve.</b>	<b>Cóрто. Bráivay.</b>
<b>To stop short.</b>	<b>Pararse. Encortarse.</b>	<b>Parársay. Encortársay.</b>
<b>Virtue is amiable.</b>	<b>La virtud es amable.</b>	<b>La veer-tóod ais ah-máh-bláy</b>
<b>Vice is odious.</b>	<b>El vicio es odioso.</b>	<b>Ell vée-thee-oh ais oh-dee-óh-so.</b>

**Obs. A.**—The definite article is used in Spanish before substantives taken in a general sense, and in the whole extent of their signification. In such instances no article is made use of in English.

**Ex.**

<b>Men are mortal.</b>	<b>Los hombres son mortales.</b>	<b>Los ómbray son mortáhlais.</b>
<b>Gold is precious.</b>	<b>El oro es precioso.</b>	<b>Ell óro ais praithee-óh-so.</b>
<b>Corn is sold at a dollar a bushel.</b>	<b>El maiz se vende á un peso la fanega.</b>	<b>Ell mah-éethsay váin-day ah oon páiso la fahnáigah.</b>
<b>Beef costs sixpence a pound.</b>	<b>La carne cuesta á medio real la libra.</b>	<b>La cárnay coo-áista ah máidee-oh rai-ál la léebra.</b>

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
The horror of vice and the love of virtue are the delights of the wise.	El horror del vicio y el amor de la virtud, son las delicias del sabio.	Ell or-rórr dell vee-thee-oh e ell ah-mórr day la veertóod son lass day-lée-thee-ass dell sáh-bee-oh.
England is a fine country.	Inglaterra es un hermoso país.	Inglah-táir-rah ais oon air-mó-so pah-éess.

Obs. B.—The definite article is not used by modern writers before the names of kingdoms, countries, and provinces, especially when preceded by a preposition (1).

Italy is the garden of Europe.	Italia es el jardin de Europa.	Itáh-lee-ah ais ell har-déen day Ai-oo-ró-pa.
I shall go to Germany on my return from France.	Iré á Alemania á mi vuelta de Francia.	Ee-ráy ah Ahlaimáh-nee-ah ah me voo-áilta day Fránthee-ah.
The dog is the friend and companion of man.	El perro es el amigo y el companero del hombre.	Ell pair-ro ais ell com-pan-yái-ro dell óm-bray.

Obs. C.—The articles are repeated in Spanish before every substantive, and agree with it in gender and number. Ex.

He ate the bread, meat, apples and cakes, and drank the wine, beer and cider.	El se comió el pan, la carne las manzanas y los dulces; y se bebió el vino, la cerveza y la sidra.	Ell say co-mee-óh ell pan, la cárnay, las mantháhnas e los dóolthais, e say bai-bee-óh ell véno, la thair-váitha e la sée-dra.
Beauty, gracefulness, and wit, are valuable endowments when heightened by modesty.	La hermosura, las gracias, y el ingenio, son dotes apreciiables cuando están adornadas de la modestia.	La air-mo-sóo-ra, las grá-thee-ass e ell inhái-nee-oh son dó-tais ah-praithee-áh-blais kwándo aistán ahdornáhdas day la modáistee-ah.

To be shot.	† Ser pasado por las armas.	Sáir passáhdo pa. lass armass.
To shudder.	Aturdir.	Ahtoordeedo.

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(1) *El Japon, el Perú, el Canadá, la Habana, la Florida, la Barbada, el Ferrol, la Coruña, el Brasil, el Paraguay*, are exceptions to the rule.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To take leave	Despedirse.	Daispaidéersay.
To inhabit.	Habitar.	Ahbeetárr.
Inhabitants.	Habitantes.	Ahbeetántais.
<hr/>		
A law-suit.	Un pleito.	Oon plái-ee-to.
Court-house.	Casa de los tribuna- les.	Kássa day los treeboo náh-lais.
Even if.	Aunque. Aun cuando.	Ah-oon-kay. Ah-oon koo-ándo.
<hr/>		
Kingdom. Empire.	Reino. Imperio.	Rái-ee-no. Im-pái-ree oh.
The West Indies.	Las Antillas.	Las Antéel-yas.
The South.	El Sur or Mediodia.	Ell Soor or Mai-dee- oh-dée-ah.
England. France.	Inglaterra. Francia.	Inglah-tair-rah. Frán- thee-ah.
Spain. Portugal.	España. Portugal.	Aispán-ya. Portoogál.
Germany. Holland.	Alemania. Holanda.	Ahlaimáhnee-ah. O- lánda.
Italy. Poland.	Italia. Polonia.	Itáhlee-ah. Polónee-ah.
Russia. Prussia.	Rusia. Prusia.	Róosee-ah. Próosee-ah.
Sweden. Switzerland.	Suecia. Suiza.	Soo-ái-thee-ah. Soo-ée- tha.
The Alps.	Los Alpes.	Los Alpais.
The Pyrenees.	Los Pirinéos.	Los Pee-ree-nái-os.
<hr/>		
Englishman. English.	Inglés. Ingleses.	Eengláis. Eangláissais.
Frenchman. French.	Frances. Franceses.	Frantháis. Franthái- sais.
Spaniard. Spaniards.	Español. Españoles.	Aispan-yól. Aispan- yólais.
Italian. Italians.	Italiano. Italianos.	Itahlee-áhno. Itahlee- áhnos.
Pole. Poles.	Polaco. Polacos.	Poláhco. Poláhcos.
Portuguese. Portu- guese.	Portugues. Portu- gueses.	Portoogáis. Portoo- gáissais.
German. Germans.	Aleman. Alemanes.	Ahlaimán. Ahlaimáh- nais.
Dutchman. Dutch.	Holandes. Holandeses.	Olandáis. Olandáissais.
Russian. Russians.	Ruso. Rusos.	Róoso. Róosos.
Prussian. Prussians.	Pruso. Prusos.	Próoso. Próosos.
Swede. Swedes.	Sueco. Suecos.	Soo-ái-co. Soo-áicos.
Swiss. Swiss.	Suizo. Suizos.	Soo-ée-tho. Soo-éethos.
Mahometans.	Mahometanos.	Mah-oh-mai-táh-nos.

**SOME ADDITIONAL EXAMPLES ON THE VARIOUS TENSES  
OF THE SUBJUNCTIVE MOOD, TAKEN FROM SOME  
MODERN SPANISH AUTHORS.**

In England, the supreme authority is that which grants to the citizens credit and funds to do themselves, that which is for their interest, as well as for that of the government; while in other countries, the government compels the citizens to deliver to it their funds to use in her own way and when she shall choose, that which belongs to the administrators alone.

En Inglaterra, la autoridad suprema es la que concede á los ciudadanos credito y fondos para que *hagan* por sí lo que *interese*, tanto á ellos, como al gobierno; mientras en otros países, éste compele á los ciudadanos á que le *entreguen* sus fondos para ejecutar á su manera y cuando *quisiere* (1), lo que no pertenece sino á los administrados.

JOSÉ ANTONIO SACO,  
(*Memoria sobre Caminos*).

I will mention the names of the enlightened individuals, who through their means would contribute to the welfare of their country, and I will answer every question that may be put to me with a view to make plain the passages which may appear to them either inaccurate or obscure.

Citaré los nombres de los sujetos ilustrados que por este medio *contribuyan* al bien de su patria, y satisfaré á cuantas cuestiones se me *hicieren* (1) con el fin de aclarar los pasajes que les *parezcan* inexactos y oscuros.

EL CONDE DE TORENO,  
(*Historia del Levantamiento, Guerra y Revolucion de España*).

There are no diplomas or certificates, how authorized soever they may appear, that can supersede the credit gained by teaching, or by works on teaching, in the eyes of the studious youth.

No hay diplomas ni certificados, por mas autorizados que *parezcan* que *puedan* sustituir al crédito ganado con la enseñanza ó las obras sobre enseñanza, á los ojos de la juventud estudiosa.

JOSÉ DE LA LUZ Y CABAILLERO,  
(*Informe sobre el Instituto Cubano*).

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(1) Future of the Subjunctive.



Therefore I have determined to write on education, that they may hear me and apply the remedy; and in order that they may understand, that if they do not listen and attend to it, time will bring its regrets.

Por eso me he resuelto á escribir sobre educacion, para que me oigan y pongan remedio; y para que sepan, que si no me oyen y ponen remedio, el tiempo les dará la penitencia.

EL LUGAREÑO,  
(*Sobre Educacion popular*).

#### IMPERFECT TENSE.

I believe that Homer would have been a poet, even if they had taught him Geography alone, and Napoleon would have been a warrior, even if he had been educated among friars.

Creo que Homero *hubiera* sido poeta aunque le *hubiesen* enseñado solamente la Geografía, y Napoleon guerrero, aunque se *hubiese* educado entre frailes.

*Ditto, ditto.*

What a great service would a society of learned men render to their country, who would devote themselves to reform and complete our Dictionary! (\*).

¡Que servicio tan grande *haria* á su patria alguna sociedad de sabios que se *dedicase* á reformar y completar nuestro Diccionario!

MARIANO JOSÉ SICILIA,  
(*Ortologia y Prosodia*).

But as to what concerns this, we should not wish that there should be attributed to us any pretensions which we cannot have nor ever have had.

Mas por lo que á esto hace, no *quisiéramos* se nos *atribuyesen* pretensiones que no podemos tener ni hemos tenido.

MIGUEL T. TOLON,  
(*Prólogo del Aguinaldo Matanzero*).

#### FUTURE TENSE.

If any pen, guided by the love of truth, should, with moderation and frankness, point out the defects of the Review, let it be received with esteem and gratitude.

Si alguna pluma, guiada por el amor de la verdad, *indicare* con moderacion y franqueza los defectos de la *Revista*, recibase con signos de gratitud y aprecio.

FELIZ VARELA,  
(*Carta á los Editores de la Revista Bimestre Cubana*).

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(\*) The desire expressed here by the learned Mr. SICILIA, has been fully accomplished by Don VICENTE SALVÁ, the author of an excellent Spanish Grammar, which has been our chief guide in the preparation of this work.

## EXERCISE No. 227.

Though it should rain (*llover*) to-day, the weather will not be cooler.—If my father should arrive next Monday I shall certainly relate to him this affair.—Should my suit be finished to-morrow, I shall depart immediately.—Even when such a thing should have happened (*suceder*) before he arrives, do not divulge (*divulgar*) it.—Should it not have rained to-morrow by ten o'clock, we will find all the plants withered (*marchitas*).—If they should have pronounced the sentence before we reach the Court-house, we shall have walked in vain.—The general issued an order that all the soldiers who might desert should be shot.—If he should not come to-day, I will not wait any longer.—If the contract had been made last year, it would be valid (*válido*). and there would be no necessity that another should be made.—There are some men who would not shudder, even if the whole world were to perish.—By what appellation (*nombre*) should we distinguish the wretch who should repay with ingratitude the favors received in time of need?—What words can express the pity we feel (*sentir*) for him who has an irresistible desire to do good, and not the means of doing it?

## EXERCISE No. 228.

Where shall you go next year?—I shall go to England, for it is a fine kingdom where I intend spending the summer on (*á*) my return from France.—Where shall you go in the winter?—I shall go to Italy and thence to the West Indies, but before that I must go to Holland to take leave of my friends.—What country do these people inhabit?—They inhabit the south of Europe; their countries are called Italy, Spain, Portugal, and they themselves are called Italians, Spaniards, or Portuguese, but the people called Russians, Swedes and Poles, inhabit the north of Europe; and the names of their countries are Russia, Sweden and Poland. France is separated from Italy by the Alps, and from Spain by the Pyrenees.—Though the Mahometans are forbidden the use of wine, yet for all that some of them drink it.—Has your brother eaten any thing this morning?—He has eaten a great deal; though he said he had no appetite, yet for all that he ate all the meat, bread, and vegetables, and drank all the wine, beer and cider.—Are eggs dear at present?—They are sold at one dollar a hundred.—Do you like grapes (*uvas*)?—I do not like grapes only but also plums, almonds, nuts, and all sorts of fruit.—Though modesty, candor, and an amiable disposition are valuable endowments, yet for all that, there are some ladies that are neither modest, candid, nor amiable.—The fear of death, and the love of life, being natural to men, they ought to shun (*huir*) vice, and practise virtue.

## ADDITION TO THE FIFTY-SECOND LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
The house was full or crowded.	† El teatro estaba lleno.	Ell tai-áh-tro aistáhba lee-aih-no.
A good house.	† Una buena entrada.	Óona boo-ái-na ain- tráh-da.
Overflowing.	† Rebozando.	Raibothándo.
The steamer P. has made the quickest passage on record.	† El vapor P. ha he- cho el viaje mas breve de que hay memoria.	Ell vahpór P. ah ái- cho ell vee-áh-hay mas brái-vay day kay áh-ee maimo- ree-ah.
House of Represen- tatives.	† Cámara de los Re presentantes.	Káh-mah-ra day los Raipraisaintántais.
To be running about.	† Andar de zeca en Meca.	Andárr day tháika en Máika.
To get clear.	† Salir bien.	Sah-léer bee-áin.
To run away. To make his (her, etc). escape.	† Tomar las de villa- diego. Escaparse. Huirse.	Tomárr las day vil-lee- ah-dee-ái-go. Ais- karpársay. Oo-éer- say.
Be it so.	† Enhorabuena.	En-óhra-boo-ái-na.
So it be no trouble to you.	† Con tal que no le incomode á Vd.	Con tal kay no lay in- como-day ah oostáid.
From afar.	† Desde lejos.	Dáisday lai-hos.
By far.	† Con mucho.	Con móocho.
At a distance.	† A lo lejos.	Ah lo lái-hos.
Though ever so good.	† Por bueno que sea.	Por boo-áino kay sái-ah.
At public auction.	† En venduta pública.	En vaindoota póoble- ka.
For my sake.	† Por mí.	Por mée.

## EXERCISE No. 229.

What news does the steamer bring?—She brings very good news.  
—Are you ready?—Yes, I am ready.—Let us go, then.—Wait a  
moment, I wish to put out the light. Why have you not come to  
see me before?—Because I thought you were vexed with me.—You  
were much mistaken.—I am glad to know that I was mistaken —  
That being the case, I shall come as often as ever — You are going  
to the Post-office, are you not?—Yes.—Do you wish me to accom-  
pany you?—I should be very glad, if it be no trouble to you.—Have

you seen Mr. N...?—I met him by chance this morning.—Why does your sister not marry my nephew? He is a very honest man.—She does not wish to marry him, though he may be ever so honest. She is going to be married to a gentleman who is richer, by far, than your nephew.—Your sister is coming.—How do you know it?—I have seen her at a distance.—Where is the vessel?—She is far off.

## EXERCISE No. 230.

Were you at the theatre last night?—Yes; they had a good house.—Have you seen the House of Representatives?—Yes, I have seen it several times.—What are you reading?—I am reading an account of the sale made by public auction, of the tickets for the first concert of Jenny Lind. The first was sold for the enormous sum of two hundred and twenty-five dollars, which is the highest price on record paid for a concert ticket (1). The House will be overflowing—The tickets were sold at the average price of six dollars and a half each.—What is the matter with that woman?—She is always running about—Has your friend got clear of that affair?—I believe so.—Has your servant run away?—He has.—What is the news?—The steamer Atlantic has arrived, bringing Mademoiselle Jenny Lind, the nightingale of Sweden, who has been received with the most lively enthusiasm.—Why has she excited so much admiration?—Because she possesses the double merit of superior musical talents and uncommon benevolence. It is generally acknowledged that the profits of concerts which she has given for the benefit of the poor, amount to one hundred thousand pounds sterling, which is nearly equal to five hundred thousand dollars; a sum which no sovereign has ever given for such charitable purposes (2). In consideration of her benevolence alone, she is entitled to every demonstration of public favor; for there are no actions greater or more commendable than those which, stimulated neither by vanity nor encouraged by the hope of reward, or the allurements of glory, spring only from the purest motives of religion, honor, and benevolence.

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(1) After this Exercise was written we learned that the first ticket for the first concert of Jenny Lind, in Boston, was sold for six hundred and twenty-five dollars.

(2) The \$10,000 which Jenny Lind received as her share of the first concert in New York, she gave to several benevolent societies; and she purposes to give also \$150,000, the entire sum that she is to receive by contract for singing in America, for the education of the poor of her own country

FIFTY-THIRD LESSON.—*Lección quincuagésima-tercia.*OF THE IMPERATIVE (*Del Imperativo*).

This mood is used in the same manner as in English. It is used to command, exhort, intreat or permit. For the first conjugation it is formed by changing the termination *ar*, of the Infinitive,

	1st Person.	2d.	3d.
For the singular into	—	A or E (1),	E
For the plural into	AMOS,	AD or EN (2),	EN

and for the second and third conjugations, by changing *er* & *ir*,

	1st Person.	2d.	3d.
For the singular into	—	E or A (3),	A
For the plural into	AMOS,	{ ED ID } or AN (4),	AN

## EXAMPLES.

Infinitive.	Amar.	Imperative.	ama	or ame,	ame,	amos,	amad	or amen,	amen.
	Temer.		teme	or tema,	tema,	temamos,	temed	or teman,	teman.
	Sufrir.		sufre	or sufra,	sufra,	suframos,	sufrid	or sufran,	sufran.
			Tú.		Vd.	Él.	Nosotros.	Vosotros.	Vds. Ellos.

The above rule relates to the regular verbs. For the irregular, see Appendix from page 46 to 52.

Obs. A.—Whenever the Imperative is used with a negation, the conjugation of the same, in all verbs, whether regular or irregular, is exactly alike as that of the Present of the Subjunctive. See the conjugation of the latter, and Notes, at page 285.

(1) According to the pronoun that should be made use of: if it is *tú*, then, the termination is A, as, *ama tú*; if it is *Usted*, the termination should be E, as, *ame Vd*.

(2) *Ad* is the termination, using the pronoun *vosotros*, as, *amad vosotros*; and *en*, using *Ustedes*, as, *amen Vds*.

(3) The termination E belong to the pronoun *tú*, as, *teme* or *sufre tú*; and A is used with *Usted*, *tema* or *sufra Vd*.

(4) ED and ID should be used with the pronoun *vosotros*, as, *temed* or *sufrid vosotros*; and the termination AN, when using *Ustedes*, as, *teman* or *sufran Vds*.

## ILLUSTRATION OF THE PRECEDING RULES.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Look.	Mira tú. Mire Vd.	Mée-ra too. Mée-reh oostáid.
Let him look.	Mire el.	Mée-reh éll.
Let us look.	Miremos nosotros.	Mée-rái-mos nossó-tros.
Look ye.	Mirad vosotros. Miren Vds.	Mee-rád vossó-tros. Mée-ren oostáidais
Let them look.	Miren ellos.	Mée-ren éll-yos.

## WITH A NEGATION.

Do not look.	{ No mires tú. No mire Vd. No miréis vosotros. No miren Vds.	No mée-raís too. No mée-reh oostáid. No mee-rái-ees vossó-tros. No mée-ren oostáidais.
Let us not look.	No miremos.	No mee-rái-mos.
Do not do that.	{ No hagas eso. No haga Vd. eso. No hágais eso. No hagan Vds. eso.	No áhgahs áiso. No áhgah oostáid áiso. No ah-gáh-ees áiso. No ah-gahn oostáidais áiso.
Do not say that.	{ No digas eso. No diga Vd. eso. No digáis eso. No digan Vds. eso.	No dée-gahs áiso. No dée-gah oostáid áiso. No dee-gáh-ees áiso. No dee-gahn oostáidais áiso.
Do not deny that.	{ No niegues eso. No niegue Vd. eso. No neguéis eso. No nieguen Vds. eso.	No nee-ái-gais áiso. No nee-ái-gay oostáid áiso. No nai-gáy-ees áiso. No nee-ái-gain oostáidais áiso.
Let us not deny that.	No neguemos eso.	No nai-gáy-mos áiso.
Do not believe that.	{ No creas eso. No crea Vd. eso. No creáis eso. No crean Vds. eso.	No crái-as áiso. No crái-ah oostáid áiso. No crai-áh-ees áiso. No crái-an oostáidais áiso.
Do not go.	{ No vayas tú. No vaya Vd. No vayáis vosotros. No vayan Vds.	No váh-yas too. No váh-yah oostáid. No vah-yáh-ees vossó-tros. No vah-yan oostáidais.
Let us not go.	No vayamos.	No vah-yáh-mos.

Obs. B.—The reciprocal pronouns which belong to reflected verbs, and the dative and accusative of personal pronouns that precede the verb, and which are found at p. 60 (Appendix), rule III, and p. 61 (ditto), rule IV and VI, must be placed *after* the imperative and joined to it so as to form a single word when it is *affirmative*, and *precede* it when it is *negative*, each pronoun being placed separately. Examples.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Give it to me.	Dámelo. Démelo Vd.	Dáh-may-lo. Dái-may-lo oostáid.
Do not give it to me.	No me lo des. No me lo dé Vd.	No may lo dáis. No may lo dáy oostáid.
Send it to him	Envíaselo. Envieselo Vd.	Ain-vée-ah-say-lo. Ain-vée-ai-say-lo oostáid.
Do not send it to him.	No se lo envíes. No se lo envíe Vd.	No say lo ain-vée-ais. No say lo ain-vée-ay oostáid.
Tell it to me.	Dímelo. Dígamelo Vd.	Dée-may-lo. Dée-gah-may-lo oostáid.
Do not tell it to me.	No me lo digas. No me lo diga Vd.	No may lo dée-gahs. No may lo dée-gah oostáid.
Return it to him.	Devuélveselo. Devuélvaselo Vd.	Dai-voo-áil-vay-say-lo. Dai-voo-áil-vah-say-lo oostáid.
Do not return it to him.	No se lo devuelvas. No se lo devuelva Vd.	No say lo dai-voo-áil-vas. No say lo dai-voo-áil-vah oostáid.

Obs. C.—The first and second person plural of the Imperative of the reflected verbs, lose the final *s* and *d* before the reciprocal pronouns *nos* and *os* respectively, when they follow the verb, that is, when it is not used negatively. Examples.

Let us raise ourselves.	Levantémonos.	Lai-van-tái-mo-nos.
Arm ye, yourselves.	Armáos.	Ar-máh-os.
Let us not raise ourselves.	No nos levantemos.	No nos lai-van-táimos.
Do not arm yourselves.	No os arméis.	No nos ar-máy-mos.
Let us go away.	Vámonos. Vayámonos (*).	Vah-mo-nos. Váh-yáh-mo-nos.
Let us not go away.	No nos vayamos.	No nos vah-yáh-moa

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(\*) *Vayámonos* is more grammatical, but *vámonos* is more in use, not being negatively.

**Obs. D.**—The conjunction *and*, which in English is used after the verbs *to come*, *to go* and *to stay*, when another verb follows them, is rendered in Spanish by the preposition *á*. Examples.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Come <i>and</i> dine with me.	Ven, or venga Vd. á comer conmigo.	Vain, or váingah oostáid ah comair. con-mée-go.
Go <i>and</i> see him.	Vea, or vaya Vd. á verle.	Vais, or váh-yah oostáid ah váir lay.
Stay <i>and</i> sup with us.	Quédate, or quédese Vd. á cenar con nosotros.	Kái-dah-tay, or Káidey-say oostáid ah thai-nárr con nossó-tros.

<i>To borrow.</i>	<i>PEDIR PRESTADO.</i>	
I will borrow some money of ( <i>or from</i> ) you.	Quiero pedir á Vd. prestado alguna dinero.	Pai-dээр prais-táh-do. Kee-ái-ro pai-dээр ah oostáid praiistáhdo algoon dee-nái-ro.
I will borrow that money of ( <i>or from</i> ) you.	Quiero pedir á Vd. prestado ese dinero.	Kee-ái-ro pai-dээр ah oostáid praiistáhdo áisay dee-nái-ro.
Borrow it of ( <i>or from</i> ) him.	Pídaselo Vd. prestado á él.	Pée-dah-say-lo oostáid praiistáhdo ah ell.
I borrow it of ( <i>or from</i> ) him.	Se lo pido prestado á él.	Say lo pée-do praiistáhdo ah ell.
If you want to know the worth of a dollar, ask the loan of it.	Si quieres saber el valor de un peso, pídelo prestado.	See kee-ái-raís sah-báir ell vah-lór dey oon pái-so, pée-dai-lo prais-táh-do.

Patience.	Paciencia.	Pah-thee-áin-thee-ah.
Impatience.	Impaciencia.	Im-pah-thee-áin-thee-ah.
The neighbor.	El prójimo.	Ell pró-hee-mo.
The snuff-box.	{ La caja de polvo.	Lah kah-ha dey pól-voh.
	{ La tabaquera.	Lah tah-bah-káy-rah.
Be good.	{ Se bueno.	Say boo-ái-no.
	{ Sea Vd. bueno.	Sái-ah oostáid boo-ái-no.
Be good. Be ye good.	{ Sean Vds. buenos.	Sái-an oostáidais boo-ái-nos.
	{ Sed buenos.	Said boo-ái-nos.
Know it.	Sépallo Vd.	Sái-pah-lo oostáid.
Know it. Know ye it.	{ Sépanlo Vds.	Sái-pan-lo oostáidais.
	{ Sabedlo vosotros.	Sah-báid-lo vossó-tros.



<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Obey your masters and never cause them any trouble.	Obedezca Vd. á sus maestros, y no les cause jamas ningun- na molestia.	Obai-dáith-kah oostáfa ah soos mah-áis-tros, e no lais kah-oo-say hamás neengóonah moláis-tee-ah.
Pay what you owe, comfort the afflict- ed, and do good to those that have of- fended you.	Pague Vd. lo que de- ba, consuele á los aflijidos, y haga bien á los que le hayan ofendido.	Páh-gay oostáid lo kay dei-bah, con-soo-ái- lay ah los ah-flee- hee-dos e áh-yah bee-áin ah los key lay áh-yan ofendée- do.
Love God and thy neighbor as thyself.	Ama á Dios, y á tu prójimo como á ti mismo.	Ah-mah ah Dee-óss, e ah to próheemo có- mo ah tee méesimo.
<b>TO OBEY.</b> <b>TO COMFORT.</b> <b>TO OFFEND.</b>	<b>OBEDECER.</b> <b>CONSOLAR. AMPARAR.</b> <b>OFENDER.</b>	<b>Obaidaitháirr.</b> <b>Consolárr. Amparárr.</b> <b>Ofendáirr.</b>
Let us always love and practise virtue, and we shall be happy both in this life and in the next.	Amemos y practique- mos siempre la vir- tud, y seremos di- chosos tanto en esta vida como en la otra.	Ah-máy-mos e prac- teekáimos see-aim- pray lah veer-tóod, e sairáimos deechósos tánto ain áistah vée- dah cómo ain lah ótra.
<b>TO PRACTISE.</b> <b>PRACTICE.</b>	<b>PRACTICAR.</b> <b>PRÁCTICA.</b>	<b>Practee-kárr.</b> <b>Prácteekeh.</b>
Let us see which of us can shoot best.	Veamos cuál de noso- tros sabe tirar me- jor.	Vai-áh-mos koo-ál day nossótros sáh-bay tee-rárr maihórr.
<b>TO EXPRESS.</b> <b>TO EXPRESS ONE'S</b> <b>SELF.</b> <b>TO MAKE ONE'S SELF</b> <b>UNDERSTOOD.</b>	<b>ESPRESAR.</b> <b>ESPRESARSE.</b>  <b>HACERSE ENTENDER,</b> <b>or COMPRENDER.</b>	<b>Aispraisárr.</b> <b>Aisprai-sárr-say.</b>  <b>Ahtháirr-say ain-tain-</b> <b>dáirr or com-prain-</b> <b>dáirr.</b>
To have the habit. To accustom.	{ Tener la costumbre de . . . Estar acostumbrado. Acostumbrarse. Soler.	Taináirr lah costóom- bray day . . . Ais-tárr ah-cos-toom- bráh-do. Ah-cos-toom-brárr- say. So-láirr.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To accustom one's self to something. -	Acostumbrarse á alguna cosa.	Ah-cos-toom-brárr-say ah al-góo-nah cóssah.
Children must be early accustomed to labor.	A los niños es menester acostumbrarlos temprano al trabajo.	Ah los néen-yos ais mainais-táir ahcos-toombrárrlos taim-práhno al trahbáho.
TO BE ACCUSTOMED TO A THING.	ESTAR ACOSTUMBRA-DO Á UNA COSA.	Aistárr ah-cos-toom-bráh-do ah óo-nah cóssah.
I cannot express myself in English, because I am not in the habit of speaking it.	No puedo espresarme en el inglés, porque no tengo la costumbre de hablarlo.	No poo-ái-do ais-praisárr-may ain éll een-gláis, por-kay no táin-go lah costóom-bray day ahblárr-lo.
You speak properly.	Vd. habla con propiedad.	Oostáid áh-blah con pro-pee-ai-dád.
I am afraid of being laughed at.	Tengo miedo de que se ríen de mí.	Táingo mee-áido day kay say rée-an day mee.
TO CONVERSE. TO TALK. TO CHATTER. TO PRATE.	CONVERSAR. CHARLAR. PLATICAR.	Con-vair-sárr. Charr-lárr. Plah-tee-kárr.
A CHATTERER. A PRATTLER.	UN CHARLATAN. UN HABLADOR. UN PARLANTE.	Oon charr-lah-tán. Oon áh-blah-dórr. Oon parr-lán-tay.
TO PERMIT. TO ALLOW.	PERMITIR. CONCEDER.	Pair-mee-téerr. Con-thai-dáirr.
The permission.	El permiso.	Ell pair-mée-so.
I permit you to go there.	Le permito á Vd. que vaya allá.	Lay pairmée-to ah oostáid kay váh-yah ahl-yáh.
Do good to the poor, have compassion on the unfortunate, and God will take care of the rest.	Haga Vd. bien á los pobres, tenga compasion de los desgraciados, y Dios cuidará de lo demas.	Áhgah oostáid bee-áin ah los póbrais, táingah compasseeón day los daisgrahthee-áhdos, e Dee-óss coo-ee-dahráh day lo daimás.
TO DO GOOD.	HACER BIEN.	Ah-tháir bee-áin.
To have compassion on some one.	Tener compasion, or compadecerse de alguno.	Taináirr compassee-ón or compahdaitháir-say day algóono.
Pity.	Lástima.	Láss-tee-mah.
The rest.	Lo demas. El resto.	Lo daimás. Ell ráisto.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
If he come, tell him I am in the garden.	Si él viene, dígame Vd. que estoy en el jar- dín.	See éll vee-ái-nay, dée- gah-lay oostáid kay aistó-ee ain ell harr- deen.
Ask the merchant whether he can let me have the horse at the price I have offered him.	Pregúntele Vd. al co- merciante si puede venderme el caballo al precio que le he ofrecido.	Prai-góon-tai-lay oos- stáid al co-mairr- thee-án-tay, see poo- ái-day vain-dáirr- may ell kah-bahl-yo al prái-thee-oh kay lay éh ofrai-thée-do.
I read and was told.	Leí, y me dijeron.	Lai-ée, e may dee-hái- ron.
What we conceive well, we express clearly.	Lo que se concibe bien, se expresa con claridad.	Lo kay say con-thée- bay bee-áin, say ais- prái-sah con clah- ree-dád.
We do not like to see those to whom we are under many obligations.	No nos gusta ver á aquellos á quienes debemos muchos favores.	No nos góostah váir ah ahkáilyos ah kee-ái- nais daibáimos móo- chos fahvórais.
It is from a king (Age- silans) we have this excellent maxim —"That a man is great only inas- much as he is just."	De un rey (Ajesilao) es de quien tenemos aquella gran má- xima—"Que uno no es grande sino en cuanto es justo."	Day oon rái-ee (Ah- hai-see-láh-oh) ais day kee-áin tai-nái- mos ahkáil-yah gran máxee-mah—"Que óo-nono ais gránday see-nó ain koo-án-to ais hóos-to."
<b>TO BE SAD.</b>	<b>ESTAR TRISTE.</b>	<b>Aistar trés-tay.</b>
Be not sad.	No esté Vd. triste.	No aistái oostáid trées- tay.
Sadness.	La tristeza.	Lah trees-tái-thah.
Be not afraid.	No tenga Vd. miedo.	No táin-gah oostáid mee-ái-do.
Do not fear.	{ No tema Vd. No ten- ga Vd. cuidado.	No táí-mah oostáid. No táin-gah oostáid koo-ee-dáh-do.
Pray lend me that.	Hágame Vd. el favor de prestarme eso.	Ah-gah-may oostáid ell fahvór day prais- tárr-may áiso.
Borrow it of some bo- dy else.	Pídaselo Vd. prestado á otro.	Pée-dah-say-lo oostáid prais-táh-do ah ótro.
To draw a landscape.	Dibujar un paisaje.	Dee-boo-hárr oon pah- ee-sáh-hay.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Tolerably well, for so short a time.	Bastante bien, para tan corto tiempo.	Bas-tán-tay bee-áin, páh-ra tan cóрто tee-áim-po.
So, so.	Así, así.	Ahsée, ahsée.
You jest.	† Vd. se chanea.	Oostáid say chanthái-ah.
He kept his word.	† Cumplió con su palabra.	Koomplee-óh con soo pah-láh-bra.
Not quite.	† No del todo. No enteramente.	No dell tódo. No aintai-rah-máin-tay.
That will come in time.	† Eso vendrá con el tiempo.	Aiso vaindráh con ell tee-áim-po.
He fell asleep.	† Se quedó dormido.	Say kaidó dor-mée-do.
That is nothing.	† Eso no es nada or no le hace.	Aiso no ais náh-dah, or no lay áh-thay.
To behave well or badly.	Comportarse bien ó mal.	Comporrtárrsay bee-áin ó mal.
Bad behavior or conduct.	Mal proceder. Mala conducta.	Mal prothaidáir. Máh-la con-dóok-tah.
To do harm.	Hacer daño.	Ah-tháir dán-yo.
To be angry.	Estar enfadado.	Aistárr ainfah-dáh-do.
To flatter.	Lisonjear. Adular.	Lee-son-hai-árr. Ah-doo-lárr.
Creditors.	Acreedores.	Ahcrai-ai-dóh-raís.
Debtor.	Deudor.	Dai-oo-dórr.
Notwithstanding.	No obstante.	No obs-tán-tay.
However.	Sin embargo.	Seen aim-bárr-go.
In spite of that.	A pesar de eso.	Ah pai-sárr day áiso.
Besides.	} Ademas.	Ah-dai-máss.
Moreover.		
Further.	En este momento.	Ain áistay momáinto.
Just now.		
You have said it just now.	Vd. acaba de decirlo.	Oostáid ah-káh-bah day dai-théer-lo.
He is gone just now.	Acaba de irse.	Ah-káh-bah day éer-say.
Tutor.	Ayo, preceptor.	Ah-yo, praithaiptórr.
Bitter.	Amargo.	Ah-márr-go.
In short.	En una palabra.	Ain óo-na pahláhbra.
Strong.	Fuerte.	Foo-áir-tay.
Strongly.	Fuertemente.	Foo-air-tay-máin-tay.
Since.	Ya que. Desde que.	Yah kay. Dáisday kay.
With all my heart.	† De todo corazon.	Day tódo corah-thón.
Added he in going away.	Añadió al irse.	An-yah-dee-óh al éer-say.

## EXERCISE No. 231.

Have patience, my dear friend, and be not sad; for nothing is gained by sadness; and impatience makes bad worse.—Be not afraid of your creditors; be sure that they will do you no harm. They will wait if you cannot pay them yet.—When will you pay me what you owe me?—As soon as I have money I will pay all that you have lent me.—I have not forgotten it, for I think of it every day.—I am your debtor, and I shall never deny it.—What a beautiful inkstand you have there! pray lend it to me.—What do you wish to do with it?—I wish to show it to my sister.—Take it, but take care not to break it.—Do not fear.—What do you want of my brother?—I want to borrow some money of him.—Borrow some of somebody else.—If he will not lend me any, I will borrow some of somebody else.—You will do well.—Do not wish for what you cannot have, but be contented with what Providence has given you, and consider that there are many men who have not what you have.—Life being short, let us endeavor to make it as agreeable as possible.—But let us also consider that the abuse of pleasure makes it bitter.—Have you done your exercises?—I could not do them, because my brother was not at home.—You must not have your exercises done by your brother, but you must do them yourself.—What are you doing there?—I am reading the book which you lent me.—You are not right in reading it always.—What am I to do?—Draw this landscape, and when you have drawn it, you shall decline some substantives with adjectives.

## EXERCISE No. 232.

What must be done in order to be happy?—Always love and practice virtue, and you will be happy both in this life and in the next.—Since we wish to be happy, let us do good to the poor, and let us have compassion on the unfortunate; let us obey our masters, and never give them any trouble: let us comfort the unfortunate, love our neighbor as ourselves, and not hate those that have offended us; in short, let us always fulfil our duty, and God will take care of the rest. My son, in order to be loved you must be laborious and good.—You are accused of being idle and negligent in your affairs.—You know, however, that your brother has been punished for being naughty.—Being lately in town, I received a letter from your tutor, in which he strongly complained of you.—Do not weep. Now go to your room, learn your lesson, and be a good boy.—I shall be so good, my dear father, that you will certainly be satisfied with me.—Has the little boy kept his word?—Not quite; for after having said that, he went into his room, took

his books, sat down at the table, and fell asleep.—He is a good boy when he sleeps, said his father, seeing him some time after.

Good morning, Miss N. Ah! here are you at last; I have been waiting for you with impatience.—You will pardon me, my dear, I could not come sooner.—Sit down, if you please.—How is your mother?—She is better to-day than she was yesterday.—I am glad of it.—Were you at the ball yesterday?—I was there.—Were you much amused.—Only so so.—At what o'clock did you return home? At a quarter past eleven.

### EXERCISE No. 233.

Have you been learning Spanish long?—No, Sir, I have been learning it only these six months.—Is it possible! you speak tolerably well for so short a time.—You jest; I do not know much of it yet.—Indeed, you speak it well already.—I think you flatter me a little.—Not at all; you speak it properly.—In order to speak it properly one must know more of it than I know.—You know enough of it to make yourself understood.—I still make many mistakes.—That is nothing; you must not be bashful; besides, you have made no mistakes in all you have said just now.—I am still timid, because I am afraid of being laughed at.—They would be very impolite to laugh at you. Who would be so impolite as to laugh at you? Do you not know the proverb?—What proverb?—He who wishes to speak well must begin by speaking badly.—Do you understand all I am telling you?—I understand and comprehend it very well; but I cannot yet express myself well in Spanish, because I am not in the habit of speaking it.—That will come in time.—I wish it with all my heart.

Do you sometimes see my brother?—I see him sometimes; when I met him the other day he complained of you. “If he had behaved better, and had been more economical,” said he, “he would have had no debts, and I would not have been angry with him.”—I begged him to have compassion on you, telling him that you had not even money enough to buy bread.—“Tell him when you see him,” replied he to me, “that notwithstanding his bad behavior towards me, I pardon him. Tell him also,” continued he, “that one must not laugh at those to whom one is under obligations. Have the goodness to tell him this, and I shall be much obliged to you,” added he, going away.

### EXERCISE No. 234.

Come and take a walk.—I thank you, I will rather stay at home till you return.—Let us go and pay a visit to Miss B.—No, because

I have promised your mother to stay and take dinner with her.—Come and take a cup of chocolate.—I am much obliged to you; I am in a hurry. I have to go and see my uncle, who has just arrived from China.—Come and speak Spanish to this gentleman.—I cannot speak it well yet.—Finish your exercise.—I have finished it already.—Let us send to the Post-office for our letters.—I have sent the boy for them already.—Don't sell all your books.—I have to sell them all, because I am going to Europe; and besides that, I am short of money.—Tell the servant to dress the children and take them to school.—Count that money.—How much is it?—Three thousand and thirty-five dollars.

## EXERCISE No. 235.

## FOR READING AND TRANSLATION.

## MI QUERIDO HIJO :

Volvamos á la oratoria, ó al arte de hablar bien; que no debe nunca separarse de tu imaginacion (1), por ser tan útil en todos los casos de la vida, y tan necesario en la mayor parte (2). Un hombre no puede, sin conocerlo, figurar ni en las asambleas públicas, ni en el púlpito, ni en el foro; y aun en la conversacion ordinaria ó familiar, todo aquel que haya adquirido una elocuencia fácil (3) y habitual, y que hable con propiedad y exactitud, tendrá una gran ventaja sobre aquellos que hablen incorrectamente y sin elegancia (4).

El objeto de la oratoria, como te he dicho anteriormente, es el de persuadir á los demas; y tú comprenderás fácilmente, que agradar á las personas es un paso muy avanzado para persuadirlas. Tú debes por lo tanto concebir, cuan ventajoso es para un hombre que hable en público, ya sea en la tribuna, en el púlpito, ó en los tribunales de justicia, el agradar á sus oyentes hasta el punto de cautivar su atencion: cosa que nunca se conseguirá (5) sin el auxilio de la oratoria. No es suficiente hablar el idioma con la mayor pureza, y segun las reglas gramaticales; es preciso hablarlo con elegancia; esto es, elegir las palabras mejores y mas espresivas, y distribuir las en el discurso con el mejor orden. Se debe del mismo modo, adornar con metáforas oportunas, comparaciones adecuadas, y otras figu-

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(1) *Separarse de tu imaginacion*, out of your thoughts.—(2) *en la mayor parte*, in most.—(3) *fácil*, easy.—(4) *sin elegancia*, inelegantly.—(5) *cosa que nunca se conseguirá*, a thing that never can be accom-

ras de retórica, y animarlo (6), si te es posible, con dichos (7) prontos, vivos é ingeniosos. Por ejemplo, imagínate que tienes el designio de persuadir á Mr. Mattaire para que te dé un día de vacacion (8): ¡le dirías áasperamente (9), déme Vd. un día de vacacion? Este no sería seguramente el medio de persuadirlo: deberías primero esforzarte en complacerlo, y en ganar su atencion, diciéndole, que la esperiencia que tenias de su bondad é induljencia, te animaba á pedirle un favor; y que si no creia oportuno concedértelo, á lo menos esperabas que no tomaria á mal (10) se lo pidieses. Entónces le dirías lo que solicitabas, que era un día de vacacion, y le darías tus razones; como que tenias tal ó cual cosa que hacer, ó que ir á tal parte. Le harías tambien algunos argumentos para persuadirlo que no debía rehusártelo; como, que habias pedido muy raras vezes igual favor, y que lo volverias á pedir muy pocas (11); y que la imaginacion (12), así como el cuerpo, necesitan algun descanso de cuando en cuando. Esto lo esplicarias por medio de una comparacion, diciendo que así como el arco (13) adquiere mas fuerza y elasticidad cuando de tiempo en tiempo se le quita la cuerda y deja suelto (14); así los sentidos son mas susceptibles de contraccion cuando se les permite algun descanso (15).

Esta es una pequeña oracion, á propósito (16) para un orador tan pequeño como tú; pero sin embargo (17), ella te hará comprender el objeto de la oratoria y elocuencia, que es el de persuadir. Yo espero que con el tiempo tendrás este talento, y que lo emplearás en asuntos de grande importancia.

plished.—(6) *animarlo*, enliven it.—(7) *dichos*, sallies.—(8) *un día de vacacion*, a holy day.—(9) *áasperamente*, bluntly.—(10) *oportuno concedértelo, á lo ménos esperabas que no tomaria á mal*, proper to grant it, you hoped he would not, at least, take it ill.—(11) *y que lo volverias á pedir muy pocas vezes*, an that you very seldom will.—(12) *la imaginacion*, the mind.—(13) *arco*, bow.—(14) *se le quita la cuerda y deja suelto*, unstrung and unbent.—(15) *cuando se les permite algun descanso*, when allowed some rest.—(16) *á propósito*, fit.—(17) *sin embargo*, however



### ADDITION TO THE FIFTY-THIRD LESSON. ON PUNCTUATION.

<i>English.</i>		<i>Spanish.</i>	<i>Pronunciation.</i>
Comma.	( , )	Coma.	Cómah.
Semicolon.	( ; )	Punto y coma.	Póonto e cómah.
Colon.	( : )	Dos puntos.	Dos póontos.
Period or full stop	( . )	Punto final.	Póonto feenál.
Interrogative point (?)		Interrogante.	Intair-rogántay.
Exclamation point (!)		Admiracion.	Admeerah-thión.
Parenthesis.	( )	Paréntesis.	Paráin-taisees.
Brackets.	[ ]	Crotches.	Crótchais.
Apostrophe.	( ' )	Apóstrofo.	Appóstrofo.
Caret.	( ^ )	Llamada.	Lee-ah-máh-da.
Dash.	( — )	Guion.	Gee-ón.
Hyphen.	( - )	Guion pequeño or de division.	Gee-ón paikáin-yo or day division.
Diæresis.	( ¨ )	Diéresis.	Dee-ái-rai-sees.
Section.	( § )	Seccion.	Saiksión.
Paragraph.	( ¶ )	Párrafo.	Pár-rah-fo.
Quotation.	( " " )	Cita.	Théetah.
Index or hand.	( ☞ )	Manecilla.	Mah-nai-thill-ya.
Brace.	{ }	Corchete or Llave.	Corcháitay or Lee-áh-vay.
Asterisk.	( * )	Asterisco.	Astairéesco.
Obelisk.	( † )	Obelisco.	Obailéesco.

### EXERCISE No. 236.

At the end of this phrase you will find a period and dash.—Don't you think a comma is wanting here?—I rather think that a semicolon is wanting.—Don't you think it would be better to put a colon?—All that sentence should be in a parenthesis.—I think it ought to be in brackets. The interrogative, as well as the exclamation point, is used in Spanish, however long the sentence may be.—Do the Spaniards use the apostrophe?—No, sir.—What is that?—It is a hyphen.—And that, what is it?—They are signs of section, paragraph, and quotation.—As it was said in the explanation of the signs used in this work, expressions, which vary in their construction or idiom, are marked by an obelisk; and an index or hand denotes a particular observation.

FIFTY-FOURTH LESSON.—*Leccion Quincuajésima-cuarta*

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To DOUBLE.	DOBLAR <i>or</i> DUPLICAR.	Doblárr, <i>or</i> dooplee kárr.
The double.	El duplo <i>or</i> el doble.	Ell dóoplo, <i>or</i> ell dó-blay.
Your share, your part. That merchant asks twice as much as he ought.	Su parte de Vd. Aquel comerciante pide el duplo de lo que debe pedir.	Soo pártay day oostáid. Ahkáil comairthee-án- tay péeday ell dóo- plo day lo kay dáibay paidéer.
You must bargain with him; he will give it to you for the half.	Vd. debe ajustarse con él; él se lo dará por la mitad.	Oostáid dáibay ahoos- társay con éll; éll say lo daráh por la mee-tád.
You have twice your share.	Vd. tiene doble parte de lo que le toca.	Oostáid tee-ái-nay dóh- blay pártay day lo kay lay tókah.
You have three times your share.	Vd. tiene tres vezes mas de lo que le toca.	Oostáid tee-ái-nay tráis vái-thais mass day lo kay lay tókah.
<hr/>		
To RENEW.	RENOVAR.	Rai-no-várr.
To stun.	Aturdir. Atontar.	Ah-toor-déer. Ah-ton- tárr.
Wild, giddy.	Atolondrado. Atro- nado.	Ah-to-lon-dráh-do. Ah- tro-náh-do.
Open, frank.	Franco, Injenuo.	Fránco. In-hái-noo-oh.
<hr/>		
I told him yes.	Le dije que sí.	Lay dée-hay kay sée.
I told him no.	Le dije que no.	Lay dée-hay kay nó.
<hr/>		
Allow me, my lady, to introduce to you Mr. G., an old friend of our family.	Permítame Vd., Seño- ra, que le presente al Señor de G., an- tiguo amigo de nuestra familia.	Pairmée-tah-may oos- táid, Sain-yórah, kay lay praisáintay al Sain-yór day G., an- tée-goo-oh ah-mée- go day noo-áis-tra faméelee-ah.
am delighted to be- come acquainted with you, sir ( <i>or</i> to make your ac- quaintance).	Celebro mucho, ca- ballero, de hacer su conocimiento.	Thai-lái-bro moocho, kah-bah-lee-ái-ro, day ah-tháir soo co-no- thee-mee-áin-to

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
I shall endeavor to deserve it.	Me esforzaré en merecerlo.	May ais-fortharáy en mai-raitháirlo.
Ladies, allow me to introduce to you Mr. B., whose brother has rendered eminent services to your cousin.	Señoras, permitan-me Vds. que les presente al Señor de B., cuyo hermano ha hecho importantes servicios al primo de Vds.	Sain-yóras, páirmie-tan-may oostáidais kay lais praisáintay al Sain-yor day B., kóo-yo airmáhno ah áih-cho importántais sair-vée-thee-os al preémo day oostáidais.
Sir, we are very happy to see you at our house.	Caballero, nos alegramos mucho de ver á Vd. en nuestra casa.	Kab-bah-lee-áiro, nos ah-lai-gráh-mos moocho day vâir ah oostáid én noo-áis-tra kássa.
<b>TO WHIP.</b> A whipping.	<b>AZOTAR, ZURRAR.</b> Una surra.	Ah-tho-tár. Thoor-rár. Óona thóor-rah.
<b>AT FARTHEST.</b> She may have a hundred dollars, at farthest.	<b>A LO MAS.</b> El puede tener cien pesos á lo mas.	Ah lo mass. Ell poo-ái-day taináir thee-áin páisos ah lo mass.
<b>EVEN.</b> And even then he will not be able to pay all his debts.	<b>AUN.</b> Yaun entónce él no podrá pagar todas sus deudas.	Ah-óon. E ah-óon áintónthais éll no podráh pah-gárr tódas soos dáioo-das.
I have paid him, and we are even.	Le he pagado, y estamos en paz.	Lay éh pahgáhdo, e aistáhmos en path.
<b>FURTHER.</b> Further improvements. I cannot go further.	{ <b>ULTERIOR. MAS ADELANTE.</b> Mejoras ulteriores. No puedo ir mas adelante.	Ool-tai-ree-ór. Mas ah-dailántay. Maihóras ool-tai-ree-óh-raís. No poo-ái-do éer mas ah-dai-lán-tay.
<b>TO DELIVER.</b> To deliver a letter. To deliver a speech.	<b>ENTREGAR.</b> Entregar una carta. † Pronunciar un discurso.	Entraigárr. Entraigárr óona kárta. Pro-noon-thee-árr oon dis-cóor-so.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
To report.	INFORMAR.	Informárr.
A report.	Un informe.	Oon införmay.
OFF HAND.	† DE IMPROVISO.	Day improvéeso.
To preach off hand.	† Predicar de improviso.	Praideekárr day improvéeso.
Good luck.	{ Buena suerte. Buena fortuna.	Boo-ái-na soo-áir-tay. Boo-ái-na for-tóo-na.
Faith!	Por cierto!	Por thee-air-to.
Sloth.	La pereza.	La pai-rái-tha.
Pro and con.	En pro y en contra.	En pró e en cóntra.
A beautiful turn.	Un hermoso rasgo.	Oon air-mó-so rássgo.
To conceal.	Ocultar <i>or</i> esconder.	Okool-tár <i>or</i> escon-dáir.
To be deeply concerned in a conspiracy.	Estar muy implicado (or tomar gran parte) en una conspiracion.	Estár móo-ee implikáh-do (or tomar gran pártay) en óona conspira-thee-ón.
Resolutely.	Resueltamente.	Rai-soo-el-tah-máintay.
Torture.	La tortura.	La tor-tóo-rah.
Will that do?	† ¿Bastará eso?	Bass-tah-ráh áiso?
To enchant.	Encantar.	Enkantár.

## EXERCISE No. 237.

Have you already received your share?—Of course; and you have received yours?—Not yet.—Has your brother received his?—He has received twice his share.—Have you ever bought of that merchant?—No, because he asks for every thing three times as much as he ought.—Allow me, sir, to introduce to you Mr. A., an intimate friend of mine.—I am delighted to become acquainted with you, sir; I shall be happy to cultivate your acquaintance.—I shall endeavor to deserve it, sir.—Ladies, allow me to introduce to you Mr. M., who has just arrived from Europe. He is a stranger in this country.—Sir, we are very happy to see you at our house.—Why does that man wish to whip that boy?—Because he deserves a good whipping.—Do you intend to make any further advance of money to that man?—I do, because otherwise he will not be able to go any farther with his work.—When did you deliver my letter to your father?—I delivered it to him yesterday.—Where did your brother deliver his speech?—He delivered it at the capitol (*capitolio*).

## EXERCISE No. 238.

A man had two sons, one of whom liked to sleep very late in the morning, the other was very industrious and always rose at day-break. The latter having one day gone out very early, found a purse filled with money. He ran to his brother to inform him of his good luck, and said to him: "See, Louis, what is got by rising early." "Faith," answered his brother, "if the person to whom it belongs had not risen earlier than I, he would not have lost it."

A lazy fellow, being asked what made him lie in bed so long? "I am busied," says he, "in hearing counsel every morning. Industry advises me to get up; sloth to lie still. I always hear what is said on both sides, and by the time the cause is over, dinner is ready (*y cuando la causa se ha concluido, la comida está lista*).

It was a beautiful reply given by a distinguished lady, who being asked where her husband was, when he lay concealed for having been deeply concerned in a conspiracy, resolutely answered, she had hid him. This confession drew her before the king, who told her, nothing but her discovering where her lord was concealed could save her from torture. "And will that do?" said the lady. "Yes," says the king, "I will give you my word for it. "Then," says she, "I have hid him in my heart, where you will find him." This surprising answer charmed her enemies.

## EXERCISE No. 239.

## FOR READING AND TRANSLATION.

Cornelia, la ilustre madre de los Gracos, despues de la muerte de su marido, quien le dejó doce hijos, se dedicó al cuidado de su familia con tal acierto y prudencia que le granjearon (1) la estimacion universal. De los doce, solamente tres vivieron hasta edad madura; una hija, Sempronia, que casó con el segundo Escipion el africano, y dos hijos, Tiberio y Cayo, á quienes educó con tanto cuidado, que, aunque se confesaba jeneralmente que habian nacido con las mejores disposiciones, se juzgaba que aun mas debian ellos á la educacion que á la naturaleza. La respuesta que dió Cornelia á una señora de Campania (2) con referencia á ellos, es muy famosa, y contiene una grande instruccion para las señoras y las madres.

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(1) *granjearon*, acquired.—(2) *una señora de Campania*, a Campanian lady.—(3) *apasionada á la pompa y á la ostentacion*, fond of

Esta señora, que era muy rica y apasionada á la pompa y á la ostentacion (3), habiéndole enseñado sus diamantes, sus perlas y sus mas ricas joyas, suplicó con mucho empeño á Cornelia que le dejase ver tambien las suyas. Cornelia dirigió diestramente la conversacion á otro asunto para dar tiempo á que volviesen sus hijos (4), quienes habian ido á la escuela. Cuando volvieron y entraron en la sala (5) de su madre, esta, enseñándoselos á la señora de Campania, le dijo "Hé aquí mis joyas y los únicos adornos que yo aprecio (6)." Y adornos como estos, que son la fuerza y el sosten (7) de la sociedad, dan un lustre mas relevante á la hermosura (8) que todas las joyas del Oriente (9).

### ADDITION TO THE FIFTY-FOURTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Country (out of town)	Campo.	Cámpo.
Country (region).	Pais.	Pah-ées.
Country (native land).	Patria.	Páh-tree-ah.
Ancient.	Antiguo.	An-tée-goo-oh.
Consolation.	Consuelo.	Con-soo-ái-lo.
The people (folks).	La jente. Las jentes.	La háintay. Las háin-tais.
The people (at large).	El pueblo.	Ell poo-ái-bloh.
The town.	El pueblo.	Ell poo-ái-bloh.
The exile.	El destierro.	Ell daistee-áir-ro.
As yet. Hitherto.	Hasta ahora.	Ástah ah-óh-rah.
To cause to be done.	Hacer que se haga.	Ah-tháir kay say áh-gah.
A fortnight.	† Quince dias.	Keen-thay dée-ass.
The neighborhood.	La vecindad.	La vaitheendád.
They would go a little farther yet.	Ellos querian ir todavía mas léjos.	Éll-yos kay-rée-an eer todah-vée-ah mass lái-hos.

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pomp and show.—(4) *Cornelia dirigió diestramente la conversacion á otro asunto para dar tiempo á que volviesen sus hijos*, Cornelia dexterously turned the conversation to another object to give time for the return of her sons.—(5) *sala*, apartment.—(6) *Hé aquí mis joyas y los únicos adornos que yo aprecio*, There are my jewels, and the only ornaments I prize.—(7) *la fuerza y el sosten*, the strength and support.—(8) *dan un lustre mas relevante á la hermosura*, add a brighter lustre to the fair.—(9) *Oriente*, East.

## EXERCISE No. 240.

Do you wish to read the journals of your country?—Certainly.—Then I will send to you a few that I have recently received, that you may read them.—I shall be very much obliged to you, for in this my exile, like Ulysses, to hear of my country is all my consolation.—What do you intend to do in this country?—I intend to visit the ancient monuments of this city, and then I shall go to see a friend of mine who lives in the country, from whom I hope to obtain some information of the manners and customs of the people of the country at large, and of the folks in his neighborhood in particular.—What a pity that our President died so soon! It was his intention to cause to be done many things that had hitherto been neglected; which would have been of great importance to the country, and would have made his name immortal.—How long is it since he died?—It is not yet a fortnight since.—Are not your children tired?—No, they would go a little farther yet.—Have you seen the steward?—No, sir, I have not seen him.—Where is he?—He is in the pantry.—And where is the pantry?—There it is.—Of what are the tiles made?—They are made of clay.

FIFTY-FIFTH LESSON.—*Leccion Quincuajésima-quinta.*

At page 67 we established the following rules, which are repeated here for the sake of clearness.

## RULES TO DISTINGUISH THE GENDER OF NOUNS.

**RULE 1.**—Nouns ending in *a, d, ie, ez, umbre, or ion*, are feminine; ending otherwise are masculine.—Exceptions to this rule will be found below.

**RULE 2.**—The names of the letters of the alphabet are feminine; the months of the year and days of the week are masculine.

A list of masculine nouns having a feminine termination:—

<i>Adalid</i> ,	the chief of a band of	<i>ajedrez</i> ,	chess.
	[warriors.	<i>alerta</i> ,	watchword,
<i>agrícola</i> ,	(sub.), a lover of agri-	<i>albacea</i> ,	executor.
	[culture.	<i>almírez</i> ,	mortar.
"	(adj.), agricultural.	<i>alumbre</i> ,	alum.

<i>azumbre,</i>	pint.	<i>guardia</i> (2),	{ a soldier of the
<i>anagrama,</i>	anagram.		king's guard.
<i>antípodas,</i>	antipodes.	<i>guion,</i>	dash.
<i>apoteigma,</i>	apothegm.	<i>Herrumbre,</i>	rust.
<i>ardid,</i>	stratagem.	<i>huésped,</i>	guest.
<i>aroma,</i>	aroma.	<i>Idioma,</i>	language.
<i>ataud,</i>	coffin.	<i>Laud,</i>	lute.
<i>axioma,</i>	axiom.	<i>lema,</i>	lemma.
<i>Césped,</i>	turf.	<i>Maná,</i>	manna.
<i>clima,</i>	climate.	<i>mapa,</i>	map.
<i>cólera</i> (plague),	cholera.	<i>morrión,</i>	murrión.
<i>cometa</i> (1),	comet.	<i>Paragua,</i>	umbrella.
<i>cortapluma,</i>	penknife.	<i>panorama,</i>	panorama.
<i>crisma,</i>	chrism.	<i>planeta,</i>	planet.
<i>Día,</i>	day.	<i>poema,</i>	poem.
<i>diagrama,</i>	diagram.	<i>prisma,</i>	prism.
<i>dilema,</i>	dilemma.	<i>problema,</i>	problem.
<i>diploma,</i>	diploma.	<i>Relumbre,</i>	brightness.
<i>dogma,</i>	dogma.	<i>Sarampión,</i>	measles.
<i>drama,</i>	drama.	<i>síntoma,</i>	symptom.
<i>Emblema,</i>	emblem.	<i>sistema,</i>	system.
<i>embrion,</i>	embryo.	<i>sofá,</i>	sofa.
<i>enigma,</i>	enigma.	<i>sofisma,</i>	sophism.
<i>epigrama,</i>	epigram.	<i>sud,</i>	south.
<i>escorpión,</i>	scorpion.	<i>Tapaboca,</i>	{ a slap given on
<i>Gorrion,</i>	sparrow.		the mouth.
<i>guarda</i> or	{ custom-house	<i>tema,</i>	theme.
<i>guarda costa,</i>	cutter.	<i>teorema,</i>	theorem.
<i>guarda marina,</i>	midshipman.	<i>Viva,</i>	cheer, huzza.

Feminine nouns, though they do not terminate in *a*, *d*, *ie*, *umbre*, *ez*, or *ion*.

<i>Armazon,</i>	carcass or frame.	<i>bocacalles,</i>	{ junction of the
<i>arte,</i>	art.		streets.
<i>ave,</i>	fowl.	<i>Cal,</i>	lime.
<i>Base,</i>	basis.	<i>calle,</i>	street.
<i>bilis,</i>	bile.	<i>canal</i> (*),	gutter.
		<i>capital</i> (†),	metropolis.

(1) *Cometa*, meaning a kite, is feminine.

(2) When *guardia* means a guard, a body of soldiers, then it is feminine

(\*) When meaning *canal* or channel is masculine

(†) When meaning *money* is masculine.



<i>cárcel</i> ,	prison.	<i>hiel</i> ,	gall.
<i>cargazon</i> ,	cargo,	<i>higiene</i> ,	hygiene.
<i>carne</i> ,	flesh, meat.	<i>hinchazon</i> ,	swelling.
<i>catástrofe</i> ,	catastrophe.	<i>hipótesis</i> ,	hypothesis.
<i>catedral</i> ,	cathedral.	<i>hoz</i> ,	sickle.
<i>cerviz</i> ,	nape,	<i>hueste</i> ,	host.
<i>clase</i> ,	class.	<i>hipérbole</i> ,	hyperbole.
<i>cicatriz</i> ,	a scar.	<i>Imájen</i> ,	image.
<i>clavazon</i> ,	a row of nails.	<i>indole</i> ,	temper.
<i>clave</i> ,	key-stone,—key.	<i>ingle</i> ,	groin.
<i>clin</i> or <i>crin</i> ,	mane.	<i>Jente</i> ,	people.
<i>codorniz</i> ,	quail.	<i>Labor</i> ,	work.
<i>col</i> ,	cabbage.	<i>larinje</i> ,	larynx.
<i>coliflor</i> ,	cauliflower.	<i>leche</i> ,	milk.
<i>corriente</i> ,	stream.	<i>ley</i> ,	law.
<i>corte</i> (*),	court.	<i>liebre</i> ,	hare.
<i>coz</i> ,	kick.	<i>liendre</i> ,	nit.
<i>creciente</i> ,	{ flood-tide, a use	<i>ligazon</i> ,	contexture.
	{ of waters).	<i>lombriz</i> ,	a sort of worm.
<i>crisis</i> ,	crisis.	<i>luz</i> ,	light.
<i>cruz</i> ,	cross.	<i>llave</i> ,	key.
<i>cúspide</i> ,	cuspid.	<i>Mano</i> ,	hand.
<i>Desazon</i> ,	uneasiness.	<i>márjen</i> (‡),	bank (of a river).
<i>diócesi</i> ,	diocese.	<i>matriz</i> ,	matrix.
<i>estirpe</i> ,	race.	<i>menguante</i> ,	last quarter.
<i>Falanje</i> ,	phalanx.	<i>mente</i> ,	mind.
<i>fase</i> ,	phase.	<i>metamórfosis</i> ,	metamorphosis.
<i>fauces</i> (plural),	fauces.	<i>metrópoli</i> ,	metropolis.
<i>faz</i> ,	face.	<i>miel</i> ,	honey.
<i>fé</i> ,	faith.	<i>mies</i> ,	crop.
<i>fiebre</i> ,	fever.	<i>mole</i> ,	mass.
<i>frase</i> ,	phrase.	<i>moral</i> ,	ethics, moral.
<i>frente</i> (†),	forehead.	<i>mue-<i>te</i></i> ,	death.
<i>fuente</i> ,	fountain.	<i>Nave</i> or <i>nao</i> ,	ship.
<i>flor</i> ,	flower.	<i>nariz</i> ,	nose.
<i>Grey</i> ,	flock.	<i>nieve</i> ,	snow.
<i>Hambre</i> ,	hunger.	<i>noche</i> ,	night.

(\*) When *corte* means the sharp edge of a tool, a pattern for a dress, it is masculine.

(†) When *frente* means the front, it is masculine.

(‡) When *márjen* means the margin of a book, then it is masculine.

<i>nube,</i>	cloud.	<i>sede,</i>	a see.
<i>Orden (*)</i> ,	command.	<i>segazon,</i>	reaping season.
<i>Palmacristi,</i>	palmachrist.	<i>segur,</i>	axe.
<i>paráfrase,</i>	paraphrase.	<i>señal,</i>	signal.
<i>parálisis,</i>	palsy.	<i>serpiente,</i>	serpent.
<i>parte (†)</i> ,	part.	<i>sien,</i>	temple.
<i>patente,</i>	patent.	<i>sierpe,</i>	young serpent.
<i>paz,</i>	peace.	<i>simiente,</i>	seed.
<i>perdiz,</i>	partridge.	<i>sincope,</i>	syncope.
<i>perífrase,</i>	periphrasis.	<i>sinrazon,</i>	injustice.
<i>peste,</i>	plague.	<i>sintáxis,</i>	syntax.
<i>piel,</i>	skin.	<i>sobrepelliz</i>	surplice.
<i>pirámide,</i>	pyramid.	<i>suerte,</i>	chance, fate.
<i>plebe,</i>	common people.	<i>Tarde,</i>	afternoon.
<i>podre,</i>	pus.	<i>tilde,</i>	a dot.
<i>prole,</i>	issue.	<i>torre,</i>	tower.
<i>Raiz,</i>	root.	<i>tor,</i>	cough.
<i>razon,</i>	reason.	<i>trabazon,</i>	junction.
<i>res,</i>	head of cattle.	<i>tribu,</i>	tribe.
<i>Sal,</i>	salt.	<i>Ubre,</i>	udder.
<i>sangre,</i>	blood.	<i>Vocal (‡)</i> ,	vowel.
<i>sarten,</i>	frying-pan.	<i>voz,</i>	voice.
<i>sazon,</i>	seasoning.		

Nouns which are common to both genders, and therefore may be used with the masculine or the feminine article; thus, *el cutis* or *la cutis*, the skin.

<i>Anatema,</i>	{ anathema (for ex- <i>Guia,</i> communication). <i>Lente</i> (3),	guide.	
<i>Azúcar</i> (1),		eye-glass.	
<i>Cisma.</i>	sugar.	<i>Mar</i> (4),	sea.
<i>cútis.</i>	schism.	<i>Puente,</i>	bridge.
<i>Dote</i> (2),	skin.	<i>Reuma,</i>	rheum.
	gift.		

(\*) When meaning regular disposition, or methodical arrangement of things, it is masculine.

(†) When *parte* means a report, it is masculine.

(‡) When *vocal* means a member of a corporation, it is masculine.

(1) *Azúcar* is most commonly used with the masculine article.

(2) *Dote* when meaning a gift of nature or endowment, is feminine, and it is generally used in the plural (*las dotes*).

(3) *Lente* is more generally used with the masculine article.

(4) *Mar* when qualified by the adjectives Red, Mediterranean. etc., is masculine (*El mar Rojo*).

## EXERCISE No. 241.

FOR READING AND TRANSLATION. (See "Key" when in doubt to translate).

A LETTER FROM THE REV. DR. FELIX VARELA TO THE EDITORS OF THE  
"Revista Bimestre Cubana."

NUEVA YORK, Diciembre 18, —

Remito á Vds. mis amigos, el raton hijo de los montes, quiero decir (1) mi pobre artículo sobre la gramática de Salvá, que no corresponde al mérito de la obra, ni al trabajo que supone tanta demora (2). Bien quisiera yo ser útil, pero mi espíritu ajitado por diversos y desagradables pensamientos, no es susceptible del placer que requiere la literatura, y solo me encuentro algo dispuesto para las serias investigaciones filosóficas, porque al fin como fui zapatero de antaño, algo me acuerdo de hacer zapatos (3). Siento, si, siento renacer á veces mi antiguo amor á las ciencias naturales, que me recuerda lo que de otro muy diverso dijo aquel adulador mantuano: *Agnosco veteris vestigia flammæ*; pero estas ráfagas pasan pronto y vuelvo á mi fastidiosa indiferencia.

Por otra parte (4), mi deber me obliga á tratar con gran número de personas; y los silvos ingleses cual moscas impertinentes me inquietan con frecuencia y destruyen toda mi ilusion (5) escribiendo en el hermoso idioma castellano. De aquí, mi disgusto, y en consecuencia mi abandono. Mas gracias á la *Revista* y á sus editores que me han proporcionado (6) una ocasion tan honorífica para salir de esta ominosa apatía, y consagrar á mi patria los frutos de algunos momentos que en su obsequio robaré al descanso (7).

Sí, amigos mios, yo velo cuando todos duermen, y trabajo cuando todos reposan; yo gozo de la vida cuando todos dejan de gozarla, y solo me veo libre cuando la sociedad importuna yace encadenada (8).

(1) *Quiero decir*, I mean.—(2) *ni al trabajo que supone tanta demora*, nor the care which might be expected after so long a delay.—(3) *porque al fin como fui zapatero de antaño, algo me acuerdo de hacer zapatos*, since, after all, he who has been once a shoemaker will, occasionally remember his trade.—(4) *Por otra parte*, on the other hand.—(5) *los silvos ingleses cual moscas impertinentes me inquietan con frecuencia y destruyen toda mi ilusion, escribiendo, etc.*, the hissing of the English, like troublesome flies, constantly disturbs me while writing, etc.—(6) *me han proporcionado*, have provided for me.—(7) *que en su obsequio robaré al descanso*, which, for its sake, I will still from repose.—(8) *yo gozo de la vida cuando todos dejan de gozarla, y solo me veo libre cuando la sociedad importuna yace encadenada*, I begin

Todo está tranquilo, y puedo ya escribir; pero mi ánimo nada encuentra que lo escite. En estos silenciosos momentos (pues son las doce de la noche), al travez de las tinieblas que cubren la helada naturaleza (9), mi activa imaginacion solo me presenta esqueletos vejetales, aguas empedernidas (10), animales casi yertos, montes de nieve y llanuras desoladas. Pero ya un grato recuerdo me saca de esta rejion de inercia (11), y me transporta al verjel de las Antillas, donde todo está animado. Veo aquellos árboles frondosos, aquellos inquietos arroyuelos, aquellos lozanos animales, aquellos copados montes y aquellas floridas llanuras (12) que tantas veces recorria y tan pocas contemplaba! Cuan cierto es (13) que la belleza debe ser esquiva y que la sal de los placeres es su carencia (14). Estas delicias de mi imaginacion se aumentan por el contraste que con ellas forma la vista del pequeño aposento donde escribo, á beneficio de una buena chimenea que no dista de mí una vara, y aun estoy mas próximo al lecho cubierto con mantas pesadísimas. Pero ya estoy entre Vds; á todos veo, á todos hablo; vamos, pues, a ocuparnos de la Revista.

Atácanse en ella varios ídolos de una tribu envanecida (15), que abrogandose las ciencias y la virtud, no cree encontrarlas fuera de sí misma (16), y gradúa de insulto y desacato cualquiera oposicion á sus principios. Deseo que los editores de la Revista no tiren chinitas á esta fiera (17). No se halla la tierna planta en tiempo de sufrir los fuertes huracanes. En vano alegarán Vds. sus puras intenciones, en vano reclamarán contra la maliciosa interpretacion de sus palabras, todo, todo será inútil, si tienen la desgracia de tocar el

the enjoyment of life when others cease theirs, and then only feel myself free when the troublesome world is wrapt in sleep.—(9) *al travez de las tinieblas que cubren la helada naturaleza*, through the darkness in which frozen nature is enveloped.—(10) *esqueletos vejetales, aguas empedernidas*, skeletons of trees, streams petrified.—(11) *Pero ya un grato recuerdo me saca de esta rejion de inercia*, but, in a moment, a pleasing recollection withdraws me from this torpid region.—(12) *aquellos árboles frondosos, aquellos inquietos arroyuelos, aquellos lozanos animales, aquellos copados montes y aquellas floridas llanuras*, those luxuriant trees, those impatient brooks, those wanton animals, those symmetrical mountains, and those flowery plains.—(13) *Cuan cierto es*, so true it is.—(14) *debe ser esquiva y que la sal de los placeres es su carencia*, should be coy, and the gust of all pleasure is felt in their absence.—(15) *Atácanse en ella varios ídolos de una tribu envanecida*, it attacks the several idols of a conceited sect.—(16) *no cree encontrarlas fuera de sí misma*, supposes these are not to be found beyond its own pale.—(17) *Deseo que los editores de la Revista no tiren chinitas á esta fiera*, I would not have the Review to throw

limbo del gran torbellino (18). pues, arrebatados en funestos jiros solo habrá tiempo para perecer. No permita el cielo que yo vea en tanta desgracia los esfuerzos jenerosos de una apreciable juventud, que en el letargo de la patria levanta la voz en el alcázar (19) de las ciencias, convocando los jenios que dispersados por varios temores yacen unos en los brazos de la indolencia, mientras otros dirijen miradas inciertas, deseosos de encontrar una mansion de refugio para el saber y de consuelo para la virtud. Cautela, mis amigos, si, cautela. Es preciso contar con la miseria humana, que desafiándose á si misma todo lo trastorna, y viene á ser la inocencia el juguete de la perversidad como la instruccion lo es de la autorizada ignorancia; y á falta de razones suple la calumnia. No hay que echarla de fuerte contra la adversidad, ántes debemos echarla de prudente para precaverla (20), y en nada se necesita mas juicio que en aspirar al heroismo. Son los héroes la parte mas refinada de los tontos, porque . . . . . mas no me pidan Vds. el analisis de este aserto, y volvamos á nuestras reflexiones.

Tienen las ciencias como la santa religion que es la primera de ellas, el gran poder de aplacar los ánimos aproximándolos (21) á la divinidad. y en su nombre todos los partidos se dan (22) un ósculo de paz en el templo de la sabiduría, cuyos dones siguen al espíritu (23) cuando el sepulcro guarda para eterno olvido (24) las miserables pasiones que tanto lo agitaban. Sea la Revista como este augusto templo; únanse en ella los ánimos para hacer bien, y no se conteste á los que pretendan perturbarla. Lo pido encarecidamente. Lo pido en nombre de las ciencias y de la amistad, no se conteste. Si alguna pluma guiada por el amor de la verdad indicare con moderacion y franqueza los defectos de la Revista, recíbase con signos de gratitud y aprecio; mas cuando el enemigo está emboscado (25), pasemos á lo lejos, dejándole en el bosque en donde raya á sus solas en pena de su artificio (26).

Avisame el sueño que debo acabar esta carta, y es tan petulante que no me da treguas (27).  
A Dios, mis amigos.

pebbles to this monster.—(18) *si tienen la desgracia de tocar el limbo del gran torbellino*, if you are so unfortunate as to come within the sphere of the whirlwind.—(19) *alcázar*, fortress.—(20) *No hay que echarla de fuerte contra la adversidad, ántes debemos echarla de prudente para precaverla*, we should rather strive to guard against adversity by prudence than to wrestle with it by force.—(21) *aproximándolos*, assimilating them.—(22) *se dan*, give each other.—(23) *cuyos dones siguen al espíritu*, whose gifts attend the soul.—(24) *para eterno olvido*, with eternal oblivion.—(25) *está emboscado*, is in ambush.—(26) *dejándole en el bosque en donde raya á sus solas en pena de su artificio*, leaving him to suffer for his malign acts.—(27) *que no me da treguas*, as to give me no respite.

~~See~~ The SALVA's Grammar, alluded to at the beginning of the preceding letter, is the best that we can recommend to those scholars, who, after having gone through ours, may wish to perfect themselves, or become thoroughly acquainted with all the niceties of the Spanish tongue. It was written for the use of Spaniards, and therefore, is all in our language. The article in which that grammar is impartially and most ably criticized by Dr. VARELA, was published in the *Revista Bimestre Cubana*, a semi-quarterly Review, which, to the disadvantage of science and general improvement in Cuba, is no longer in existence.—But we have caused the article to be copied for the benefit of our scholars, and it will be found in the last pages of our "Spanish Reader and Translator."

## ADDITION TO THE FIFTY-FIFTH LESSON.

<i>English.</i>	<i>Spanish.</i>	<i>Pronunciation.</i>
Time out of mind. }	† Desde tiempo in-	Dáisday tee-áim-po in-
	memorial.	mai-mo-riál.
To knock down to	† Remataren el me-	Rai-mah-tárr ain ell
the highest bidder.	jor postor.	mai-bór pos-tór.
A real estate.	† Una finca.	Óona féen-ka.
Ill advised.	† Mal aconsejado.	Mal ah-con-sai-háhdo.
The present company	† Mejorando lo pre-	Mai-ho-rándo lo prai-
excepted.	sente.	sáin-tay.
A laughing-stock.	† Un hasmereir.	Oon áth-may-rai-éer.
From head to foot.	† De pies á cabeza.	Day pee-áis ah cah-
		bai-tha.
To have a turn for	† Tener disposicion	Tai-náir disposi-thee-
every thing.	para todo.	ón pára todo.
He has no turn for	† No le da el naípe	No lay dáh ell náh-ee-
that.	para eso.	pay pára áiso.
To look a person full	† Mirar á una persona	Meerár ah óona persó-
in the face.	de hito en hito.	na day éeto en éeto.
Graceful air or charm-	Garbo. Donaire. Sa-	Gárbo. Donáh-ee-ray.
ing bearing.	lero. Zandunga (*).	Sah-láiro. Thandóongah.

(\*) The Castilian tongue is rich in words descriptive of grace in women. Spain is, certainly, the country where that quality is most common. There are certain expressions indicative of shades easier to appreciate than to translate. *Garbo* is grace combined with nobility; *donaire*, elegance of bearing, vivacity of wit; *salero*, voluptuous and charming grace; *zandunga*, the kind of grace in walking peculiar to the Andalusians—a happy mixture of readiness and nonchalance. People applaud the *garbo* or *donaire* of a duchess, the *salero* of an actress, the *zandunga* of a gipsy of Jerez.

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# **APPENDIX.**



## **THE ELEMENTS**

**OF THE**

# **SPANISH LANGUAGE:**

**CONTAINING**

**A FULL EXPLANATION OF THE ALPHABET, WITH EXERCISES IN SPELLING; A SUMMARY OF THE RULES GIVEN IN THIS METHOD. WITH A TREATISE ON THE VERBS:**

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## **NOTICE.**



**It would be advisable that the Scholar should prepare for each lesson the full conjugation of one of the irregular verbs most frequently used, according to the rules given for the same, in order to become familiar with their tenses and irregularities**



# APPENDIX.

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## ORTHOGRAPHY.

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For the ALPHABET, and a general guide for the Spanish pronunciation, see pages 13 to 17 of the "Method." We now proceed to give a full explanation of the same, and an exercise in spelling, attached to each letter.

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OF THE PRONUNCIATION, WRITING AND OFFICE OF THE LETTERS,  
*According to the last rules adopted by the Spanish Academy.*

To fix the natural and proper mode of pronouncing words in the Spanish language, and to establish a rule for correctly and exactly writing it, it is necessary to give a previous knowledge of the mechanism and peculiar *pronunciation* of each letter, of which the words are composed; for upon a judicious discernment in pronouncing the letters depends the perfection of Orthography, and in not confounding the sounds and articulation of one with another. We shall first consider them separately, and then combined in the infinite variety of syllables and words in which their proper sounds are, each time they are used, somewhat weakened or somewhat strengthened. We shall proceed in this examination in the same order in which the letters are placed in the Spanish Alphabet, and strictly according to the last rules adopted by the Royal Academy of the Spanish Language at Madrid.

## APPENDIX.

### A.

This letter is pronounced by opening the mouth (the tongue, lips and teeth being quiet), and allowing a sonorous respiration freely to issue, without any motion assisting it. It forms a syllable by itself when it is a particle; it has also a great variety of very graceful and elegant combinations in the Spanish language.

#### EXERCISE I.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
A-bra-zar,	Ahbrathárr,	To embrace.
A-cos-tum-brar,	Ahcostoombrárr,	To accustom.
Ad-ver-tir,	Advairtéer,	To advise.
Aé-re-o,	Ah-áirai-oh,	Aerial.
A-feo-tar,	Ahfaictárr,	To affect.
A-go-ní-a,	Ahgonée-ah,	Agony.
A-hin-co,	Ah-éenco,	Ardent devotion.
Ai-ro-so,	Ah-éeroso,	Graceful.
A-jus-tar,	Ahoostárr,	To settle or adjust.
A-lu-si-on,	Ahloosee-ón,	Allusion.
Al-mi-ran-te,	Almeerántay,	Admiral.
A-lla-nar,	Ahl-yanárr,	To level.
Am-bi-gu-o,	Ambéegoo-oh,	Ambiguous.
A-mi-go,	Ahméego,	Friend.
An-si-e-dad,	Ansee-aidád,	Anxiety.
A-ni-mal,	Ahneemál,	Animal.
A-ña-dir,	An-yahdéer,	To add.
Ao-ra-dar,	Ah-oradárr,	To make a hole.
A-proc-si-mar	Ahproxeemárr,	To approach.
A-que-llo,	Ahkáil-yo,	That thing.
Ar-ri-es-gar,	Ar-ree-ais-gárr,	To venture.
A-som-bro-so,	Ahsombróso,	Wonderful.
A-tó-ni-to,	Ahtóneeto,	Astonished.
Au-men-tar,	Ah-oomaintárr,	To augment.
A-ven-tu-rar,	Ahvaintoorárr,	To risk.
A-yu-nar,	Ah-yoonár,	To fast.
A-zul,	Ahthóol,	Blue.

### B.

B is one of the *labial* consonants; so called because its pronunciation or sound is formed by softly throwing out the breath at the time of partially opening the lips in their front part, which must be previously closed. If we examine the mechanism which forms the sound of the B, and that which produces the V, which is explained in its place, we shall be able to avoid many of the mistakes into which those fall who generally confound the pronunciation of one of these letters with the other, and consequently without knowing which of these letters to use in writing certain words.

The B is used in sound with all the five vowels, as in *balanza*, balance; *belleza*, beauty; *bigamia*, bigamy; *borrico*, jackass; *bullicioso*, noisy: and, with the letters *l* and *r* interposed, the B must always be written, as in *bloqueo*, blockade; *blanco*, white; *bravo*, brave; *bramar*, to roar: also at the end of a syllable, as in *absolver*, to absolve; *obtener*, to obtain; *objeto*, an object; *súbdito*, a subject; *substancia*, substance; although in some of these words, as well as in others like them, the *b* is suppressed to soften the pronunciation, as several classic writers of the sixteenth century, and some more modern ones, write *oscuro* instead of *obscuro*, obscure; *sustancia* instead of *substancia*, substance, &c.

In order to know the proper use of this letter and to avoid mistakes, the following rules are adopted by the Spanish Royal Academy:

**Rule 1.**—Write with a B all the words which have it in the original, as *beber*, to drink, from the Latin *bibere*; *escribir*, to write, from the Latin *scribere*.

**Rule 2.**—B is generally used before consonants, and before the vowel *u*, as in *buey*, an ox; *buitre*, a vulture: but most commonly before *l* and *r*, as they follow in all the combinations of *bla*, *ble*, *bli*, *blo*, *blu*; *bra*, *bre*, *bri*, *bro*, *bru*.

**Rule 3.**—In the tenses of the verb *haber*, to have, the *b* must be used, as in *habria*, I would have; *hubo*, he had; *hubiese*, I should have: and also in the syllable *ba* of the imperfect tense of verbs of the first conjugation, as *amaba*, I loved; *buscaba*, I looked for; and the syllables *ab*, *ob*, *sub*, as in *absolver*, to absolve; *obtener*, to obtain; *subrogar*, to deputize, to surrogate.

**Rule 4.**—The P, which is in some words derived from the Latin or the Greek, is commonly translated into *b*, as *obispo*, bishop, from *episcopus*; *cabello*, hair, from *capillus*.

**Rule 5.**—Although some words are written with V in their original, the custom of writing them with *b* is common and constant; as *abogado*, a lawyer; *baluarte*, a bulwark; *borla*, a tassel; *buitre*, a vulture: and those of known original, or of various use, should always be written with a *b* in preference to a *v*, as in *ballena*, a whale; *besugo*, a fish.

## EXERCISE II.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Bar-ce-lo-na,	<i>Barthailóna,</i>	Barcelona.
Bar- <del>ba</del> -ri-dad,	<i>Barbahreedád,</i>	Barbarity.
Be-lo-na,	<i>Bellona,</i>	Bellona.
Be-lle-za,	<i>Bail-yáitha,</i>	Beauty.
Biz-co-cho,	<i>Beethcócho,</i>	A biscuit.
Bi-en,	<i>Bee-áin,</i>	Well.
Bo-ca-do,	<i>Bokáhdó,</i>	A mouthful.
Bor-ra-cho,	<i>Bor-ráhcho,</i>	Drunk.
Bu-fon,	<i>Boofón,</i>	Buffoon.
Bu-lla,	<i>Bóol-yah,</i>	Shouting.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Blan-do,	<i>Blánda,</i>	Soft.
Bra-zo,	<i>Brákhō,</i>	Arm.
Ble-do,	<i>Bláido,</i>	Wild amaranth.
Bre-ton,	<i>Bráitōn,</i>	Breton.
Bri-llan-tes,	<i>Breel-yantáith,</i>	Brilliancy.
Blon-da,	<i>Blónda,</i>	Lace.
Bron-co,	<i>Brónco,</i>	Hoarse.
Bru-to,	<i>Bróoto,</i>	Brute, Brutus.

## C.

The letter C is one of the *dentals*; so called because its sound is formed by pressing the tongue against the upper teeth, and is uttered at the time of separating them. Before the vowels it has two different sounds; one hard, like *k*, before *a*, *o*, *u*, or like *q* in some combinations, as in *cabo*, a cape; *cota*, coat of arms; *cura*, a curate; the other like *th* in *thank*, before *e* and *i*, as in *censo*, rent; *ciento*, a hundred; in which it can be confounded with *z*: and to avoid the confusion which arises from this source, we must observe the following rules:

*Rule 1.*—The syllables *ca*, *co*, *cu*, are always written with *c*, as in *cantidad*, quantity; *contador*, a computer; *cuna*, a cradle: excepting the cases in which there is an elision of the *u*, or it is not sounded, as happens in the combinations *que*, *qui*, which ought to be written with a *q*.

*Rule 2.*—The syllables *ce*, *ci*, in which the smoother sound is perceived, are also written with *c*.

## EXERCISE III.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Ca-na-ri-o,	<i>Kahnáhree-oh,</i>	Canary bird.
Ce-les-ti-al,	<i>Thailaistee-ál,</i>	Celestial.
Cer-van-tes,	<i>Thairvántais,</i>	Cervantes.
Ci-ru-e-lo,	<i>Theeroo-áilo,</i>	Plum-tree.
Cir-cu-lo,	<i>Théerkoolo,</i>	Circle.
Co-ro-na,	<i>Coróna,</i>	Crown.
Cos-mo-gra-fí-a,	<i>Cosmographfée-ah</i>	Cosmography.
Cu-ña-do,	<i>Koon-yáhdó,</i>	Brother-in-law.
Cus-to-di-a,	<i>Koostódee-ah,</i>	Custody.
Cla-vo,	<i>Cláhvo,</i>	Nail.
Crá-ne-o,	<i>Cráhnai-oh,</i>	Skull.
Cres-po,	<i>Cráispo,</i>	Curled.
Cris-ti-a-no,	<i>Creestee-áhno,</i>	Christian.
Cle-ro,	<i>Clairo,</i>	Clergy.
Cló-vis,	<i>Clóvees,</i>	Clovis.
Cró-ni-ca,	<i>Cróneeka,</i>	Chronicle.
Cru-do,	<i>Cróodo,</i>	Raw.

## Ch.

The letter *Ch* is a dental consonant, because its sound is formed by pressing all the anterior part of the tongue upon the palate joined to the upper teeth, separating them at the instant of uttering the voice. It is also one of the *mutes* and double letters: its sound is constant and equal before all the vowels, without a possibility of its being confounded with any of the other letters, as is clearly seen in the words *chapin*, a cork shoe; *cherrido*, the chirping of birds; *chico*, little; *choza*, a hut; *chuzo*, a boarding-pike; *chasquido*, a crack of a whip; *muchacho*, a boy.

## EXERCISE IV.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Chá-cha-ra,	Chá-chara,	Idle prate.
Cher-na,	Cháirna,	Ruff.
Chi-bo,	Chéevo,	Goat.
Cho-cha,	Chócha,	Woodcock.
Chu-bas-co,	Choobásco,	Squall.
Chu-che-ar,	Choochai-ár,	To whisper.

## D.

The letter *D* is a lingual consonant, because its sound is formed with the anterior and thinner part of the tongue upon the upper teeth and suddenly separating it from them, but with a gentle breath, because if the breath is too much forced it will be converted into a *T*.

The sound of this letter unites with all the five pure vowels, as in *dama*, a lady; *dejar*, to leave; *digno*, worthy; *docto*, learned; *dueño*, master: and coalesces in the middle of a word with *r* only, as in *piedra*, a stone; *cuadro*, a picture. Of the mutes, *d* is one of the few that end a syllable or word, as in *amistad*, friendship; *césped*, grass; *lid*, contest; *salud*, health.

## EXERCISE V.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Da-ble,	Dáhblay,	Easy, possible.
De-cré-pi-to,	Daicráipeeto,	Decrepit.
Dis-cre-pan-ci-a,	Deescraipánthee-ah,	Difference.
Dis-cí-pu-lo,	Deesthéepoolo,	Scholar.
Do-nai-re,	Doná-eeray,	Grace.
Do-len-ci-a,	Doláinthee-ah,	Disease.
Du-pli-ci-dad,	Doopleetheedád,	Deceit.
Du-que,	Dóokay,	Duke.
Dra-má-ti-co,	Dramáteeco,	Dramatical.
Dro-ga,	Drógah,	Drug.



## E.

The pronunciation of this letter E, is formed by opening the mouth not so much as for the A. and narrowing the passage of the breath by thickening the tongue upwards towards the palate, yet not much, for then we should sound the i, with which it has some affinity.

Formerly this letter was used as a conjunction, instead of *i* (*y*), but at present it is only used when the following word begins with *i*; for in this case it would destroy or confound the conjunction by the meeting of two similar sounds, and to avoid this, we write *Juan é Ignacio*, John and Ignatius; *Padre é hijo*, father and son.

## EXERCISE VI.

Spanish spelling.	Pronunciation.	English meaning.
E-ba-nis-ta,	<i>Ehbanéesta.</i>	Cabinet-maker.
E-cle-si-ás-ti-co,	<i>Ehclaisee-ásteeco.</i>	Clergyman.
E-dad,	<i>Ehdád.</i>	Age.
E-fu-ji-o,	<i>Ehfóohee-o.</i>	Subterfuge.
E-go-is-ta,	<i>Ehgo-éesta,</i>	Egotist.
E-la-bo-ra-do,	<i>Ehlaboráhdó,</i>	Elaborated.
E-lo-cu-en-ci-a,	<i>Ehlokoo-áinthee-ah,</i>	Eloquence.
E-man-ci-par,	<i>Ehmantheepár,</i>	To emancipate.
E-na-je-nar,	<i>Ehnahainár,</i>	To alienate.
É-po-ca,	<i>Éhpokah,</i>	Epoch.
E-qui-par,	<i>Ehkeepár,</i>	To equip.
Er-guir,	<i>Air-géer,</i>	To erect.
Fa-ca-pe,	<i>Aiskáhpay,</i>	Flight.
E-ter-ni-zar,	<i>Ehtairneethár,</i>	To eternize.
Eu-ca-ris-ti-a,	<i>Eh-oo-kareestée-ah,</i>	Eucharist.
E-va-cu-ar,	<i>Ehvahkooár,</i>	To evacuate.
Eo-sa-je-ra-ci-on,	<i>Exahairathee-ón,</i>	Exaggeration.

## F.

The letter F is a labial, because its pronunciation is formed with the lips; that is, with the upper teeth closing upon the inner edge of the lower lip, in such a manner as only to leave room for the breath to pass out; in which it differs in pronunciation from the consonant V, with which, in sound and use, it has so great an affinity and similarity.

Its use and power are constant and uniform before all the vowels, as in *fama*, fame; *fecha*, date; *fino*, fine; *fomento*, improvement; *fumar*, to smoke: and it unites with *l* and *r*, as in *flaco*, thin; *franco*, candid; *fruncido*, frizzled or plaited.

## EXERCISE VII.

Spanish spelling	Pronunciation.	English meaning.
Fa-bri-can-te,	<i>Fahbreekántay,</i>	Manufacturer.
Fa-laz,	<i>Fahláth,</i>	Deceitful.
Fo-al-dad,	<i>Fai-aldád,</i>	Ugliness

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Fer-ti-li-dad,	<i>Fairteeleedád,</i>	Fertility.
Fil-trar,	<i>Feeltrár,</i>	To filter.
Fi-ni-qui-to,	<i>Feeneekéeto,</i>	The closing of an account.
Fo-gue-ar,	<i>Fogai-ár,</i>	To fire a gun.
For-ti-fi-ca-ci-on,	<i>Forteefeekahtheón,</i>	Fortification.
Fu-er-za,	<i>Foo-áirthah,</i>	Strength.
Fu-ga,	<i>Fóogah,</i>	Flight.
Flau-tis-ta,	<i>Fla-ootéestah,</i>	Player of the flute.
Fle-cha,	<i>Fláicha,</i>	Arrow.
Fli-bo-te,	<i>Fleebótay,</i>	Fly-boat.
Flo-re-ar,	<i>Florai-ár,</i>	To adorn with flowers, To sift.
Fluc-tu-ar,	<i>Flooctoo-ár,</i>	To fluctuate.
Fran-que-ar,	<i>Frankai-ár,</i>	To exempt.
Fre-gar,	<i>Fraigár,</i>	To rub.
Fri-o-le-ra,	<i>Free-ohláirah,</i>	A trifle.
Fron-te-ra,	<i>Frontáirah,</i>	Frontier.
Fru-gal,	<i>Froogál,</i>	Frugal.

## G.

The G is a palatal or guttural consonant, and in Spanish has two distinct sounds in pronunciation, as happens to the C; the soft and smooth, as when it coalesces with the vowels *a*, *o*, *u*, as in the words *gana*, appetite; *gota*, a drop; *gusto*, taste: and also when the *u* interposes between it and *e* or *i*, syncopating or destroying its sound, as is shown in the words *guerra*, war; *guia*, guide; and this is its most common pronunciation.

When the *u* preserves all its sound after the *g*, as in the words *agüero*, omen; *vergüenza*, shame; *argüir*, to argue,—to distinguish its pronunciation from the other and more frequent sound, we place two dots, or a *diæresis*, over the *ü*, as we have already written in the above examples.

Whenever between the *g* and the vowel the letter *l* or *r* intervenes, its pronunciation is soft and smooth, as in the words *gloria*, glory; *gracia*, grace.

The other sound or pronunciation which the *g* has, is guttural, rough and hard, and is formed in the same manner as the *j*, for which it might be mistaken, as may be easily perceived when the *g*, without any intervening letter, coalesces with the *e* or the *i*, forming the syllables *ge*, *gi*, as in *gente*, people; *gigante*, giant; which words, according to their pronunciation, can be written with as much justice to sound, with a *g* as with a *j*. See Note, page 28.

## EXERCISE VIII.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Ga-lli-na,	<i>Gahl-yéenah,</i>	A hen.
Gé-no-va,	<i>Háinovah,</i>	Genoa.
Gi-bral-tar,	<i>Heebraltár,</i>	Gibraltar.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Go-le-ta,	Goláita,	A schooner.
Go-ma,	Góma,	Gum.
Gua-te-ma-la,	Goo-ah-taimáhla,	Guatemala.
Gua-po,	Goo-áhpo,	Brave.
Gran-di-o-so.	Grandee-óhso,	Magnificent.
Gre-ci-a,	Gráithee-ah,	Greece.
Gri-e-ta,	Gree-áita,	A cleft.
Gro-se-rí-a,	Grosairée-ah,	Rudeness.
Gru-lla,	Gróol-yah,	A crane.
Glán-du-la,	Glándoola,	A gland.
Gle-ba,	Gláiba,	A sod.
Gli-có-ni-co,	Gleecónseco,	Glyconian, a kind of Greek
Glo-bo,	Glóboh,	A globe. [verse.
Glo-ri-a,	Glóree-ah,	Glory.
Glu-ti-no-so,	Glooteenóso,	Glutinous.

## H.

This letter has no sound before a vowel, but when combined with *c*. See *CH*.

The *F* in many words from the Latin, and in the ancient Spanish language, is now converted into *h*, as *hacer*, to do, from *facere*; *hijo*, a son, instead of *fijo*, from *filius*. To distinguish these cases, and to furnish rules in writing for correctly using the *h*, the following are established:

*Rule 1.*—The *H* must be used in all those words whose original etymology has it; as *hombre*, a man; *honra*, honor; *hora*, an hour.

*Rule 2.*—When the word begins with the syllable *us*, it always has an *h* before it, as in *huevo*, an egg; *hueso*, bone; *huerta*, a garden.

*Rule 3.*—We must also write with an *h*, all those words which in their origin, and from ancient usage, have been spelled with an *f*, as *hacer*, to do, from *facere*; *higo*, a fig, from *ficus*; *hijo*, son, from *filius*, and the ancient Spanish *fijo*; *hierro*, from *ferrum* and the ancient Spanish *fierro*, iron.

## EXERCISE IX.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Ha-ber,	Ahbáir,	To have.
Ha-bi-chu-e-la,	Ahbeechoo-áila,	A bean.
He-re-dar,	Ehraidárr,	To inherit.
Hi-go,	Éego,	A fig.
Hil-va-nar,	Eelvanárr,	To baste.
Ho-nor,	Ohnórr,	Honor.
Hor-no,	Orno,	Oven.
Hue-co,	Oo-áico,	Hollow.
Hue-vo,	Oo-áivo,	An egg.
Huer-to,	Oo-áirto,	A garden.
Hue-no,	Oo-áiso,	A bone.

## I.

The sound of this vowel is like that of the English *e* in *me*.

Whenever *i* follows another vowel, it forms a diphthong, as in *aire*, air; *alcaide*, a keeper; *reino*, a kingdom; *peine*, a comb; *oigo*, I hear; *paraíso*, paradise; *descuido*, careless.

The only exceptions to this rule, in common use, are some words which terminate in *i*, without the *acute* accent, which change their final *i* into the consonant *y*, in order to avoid confusion of sound; for instance, *hay*, there is, instead of *hai*; *rey*, a king, instead of *rei*; *ley*, law, instead of *lei*; *estoy*, I am, instead of *estoi*; *muy*, very, instead of *mui*; since they could be easily confounded with the preterite definite of some verbs, as *leí*, I read; *reí*, I laughed; though the final *i* of these tenses has the *acute* accent upon *í*. See Note, p 27.

Likewise the consonant *y* is substituted for the vowel *i* in writing: first, in the beginning of a word which requires a capital *I*, for instance, *Ysla*, instead of *Isla*, island; second, as a conjunctive conjunction, as *Pedro y Pablo*, Peter and Paul, unless when the next word begins with an *i* or a *y*, then we use an *é*, as we before stated when we spoke of the *e* having in these cases a singular beauty and strength by itself, to express the affections of the mind, or to serve as an equivalent for some of the casual particles; for instance, when we say, "*Libertad é independencia restauran al hombre á su natural dignidad*,"—"Freedom and independence restore man to his natural dignity."

## EXERCISE X.

Spanish spelling.	Pronunciation.	English meaning.
I-be-ri-a,	Eebáiree-ah,	Spain.
I-ca-co,	Eekáhco,	Small plums.
I-de-al,	Eedai-ál,	Ideal.
I-gle-si-a,	Eegláisee-ah,	Church.
Ig-no-mi-ni-a,	Eegnoméenee-ah,	Ignominy.
I-le-gal,	Eelaigál,	Illegal.
I-ma-jen,	Eemúhain,	Image.
I-no-cen-te,	Eenotháintay,	Innocent.
I-pe-ca-cu-a-na,	Eepaikakoo-áhna,	Ipecacuanha.
Ir,	Irr,	To go.
Ir-re-fra-ga-ble,	Irr-raifrahgáhblay,	Irrefragable.
Is-la,	Éesla,	Island.
I-ta-li-a-no,	Eetahlee-áhno,	Italian.
I-zar,	Ee-thárr,	To hoist.
Iz-qui-er-da,	Eeth-kee-áirda,	The left.

## J.

The letter *J* is the principal palatal or guttural consonant in our language, because its sound is formed with the middle of the tongue, inclining to the roof of the palate, and considerably compressed in the throat, whence proceeds the breathing which forms it. It has

one unvaried, uniform sound in all its combinations with the vowels, and with all of them it has the hard rough sound which *g* has in its combinations *ge*, *gi*, with which letter, in these cases, it is confounded. For this reason, and to avoid mistakes, let the following rules be observed:

*Rule 1.*—The syllables *ja*, *jo*, *ju*, must in Spanish always be written with a *j*, as *jactancia*, boasting; *jóven*, a youth; *justicia*, justice.

*Rule 2.*—Although the syllables *ge*, *gi*, are written with a *g*, they should always conform to their originals; however, as an exception to this rule, in the proper names *Jesus*, Jesus; *Jerusalén*, Jerusalem; *Jeremías*, Jeremiah; and also in diminutives or derivatives of nouns ending in *ja*, *jo*, we must always use the *j*; as from *paja*, a straw, *pajita*, a little straw; from *viejo*, an old man, *viejecito*, a small old man. See Note, page 28.

## EXERCISE XI.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
<i>Ja-ba-lí,</i>	<i>Hahvahlée,</i>	A wild boar.
<i>Ja-ca,</i>	<i>Háhka,</i>	A pony.
<i>Je-su-i-ta,</i>	<i>Haisoo-éeta,</i>	Jesuit.
<i>Jil-gue-ro,</i>	<i>Hilgáiro,</i>	A singing bird.
<i>Jo-co-sa-men-te,</i>	<i>Hocosamáintay,</i>	Jocosely.
<i>Jun-tar,</i>	<i>Hoontárr,</i>	To join.
<i>Ju-ra-men-to,</i>	<i>Hooramáinto,</i>	An oath.

## L.

The sound of the *L*, one of the *lingual* consonants, is formed with the tongue pressed upon the palate and touching the upper teeth, and exhaling the breath at the moment of separating them. It is also one of the *semivowels*, which clearly and distinctly coalesces with all the vowels; for instance, *lamento*, lamentation; *leve*, slight; *lindo*, pretty; *loco*, mad; *luz*, light; from which, if we attend to the pronunciation, we can never experience any difficulty in writing it.

## EXERCISE XII.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
<i>La-be-rin-to,</i>	<i>Lahbairéento,</i>	Labyrinth.
<i>Le-che,</i>	<i>Láichay,</i>	Milk.
<i>Li-ber-tad,</i>	<i>Leebairtád,</i>	Freedom, liberty.
<i>Lo-cal,</i>	<i>Lokál,</i>	Local.
<i>Lu-ce-ro,</i>	<i>Lootháiro,</i>	Morning star.

## LL.

This *Ll* is one of the double letters, composed of two *L*'s united, and simple in its power. This results from its sound, which is formed by the tongue pressed to the palate, the whole tongue being united to the upper teeth; for which reason it is a *palatal* or *guttural* con-

sonant, that unites with all the pure vowels, as is seen in the words *llave*, a key; *lleno*, full; *pellizco*, a pinch; *llover*, to rain; *lluvia*, rain.

In its power and pronunciation it is only a simple letter, though it is double in appearance, and sounds, in all its combinations, as double *l* in the English name *William*.

It must never be divided at the end of a line without forming a complete syllable with the vowel that necessarily follows it, as will be seen in the following exercises.

## EXERCISE XIII.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Lla-ve,	Lle-áh-vay,	Key.
Lle-var,	Lle-ái-rár,	To carry.
Llo-rar,	Lle-óh-váir,	To cry.
Llu-vi-a,	Lle-óo-vee-ah,	Rain.
Vi-lla,	Vill-ya,	Town.
Bri-llar,	Brill-yárr,	To shine.

## M.

This letter is one of the most distinguished *labial* consonants, because its pronunciation is formed by suddenly closing the mouth and opening the lips. It clearly and distinctly coalesces with all the vowels without the interposition of any other letter, as in *malo*, bad; *mejor*, better; *miel*, honey; *moro*, a moor; *muro*, a wall.

In Spanish no syllable or word ends in *m*, except before a *b* or a *p*; when we must write an *m*, as in the words *ambos*, both; *imperial*, imperial; for in such words the *m* occurs in the same manner as in Latin, from which language we have obtained the rule for its pronunciation.

## EXERCISE XIV.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Ma-dras-tra,	Mahdrástra,	A step-mother.
Ma-no,	Máhno,	A hand.
Me-jo-rar,	Maihorár,	To improve.
Me-mo-ri-a,	Maimóree-ah,	Memory.
Mi-la-gro,	Meeláhgro,	Miracle.
Mi-ni-a-tu-ra,	Meenée-ahtóora,	Miniature.
Mo-di-fi-car,	Modeefeeekárr,	To modify.
Mur-mu-rar,	Moormoorárr,	To murmur.

## N.

This letter is classed among the *lingual* consonants. It is sounded as in English, having with all the vowels one single and unvaried sound, which unhesitatingly directs us to write it, as in *nadar*, to swim; *necio*, a fool; *ninfa*, a nymph; *novela*, a novel; *nudo*, a tie.

## EXERCISE IV.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Na-cio-nal,	<i>Nakthee-ohnál,</i>	National.
Na-tu-ra-le-za,	<i>Nahtoorahláitha,</i>	Nature.
Ne-ci-o,	<i>Náithee-oh,</i>	A fool.
Ne-ce-sa-ri-o,	<i>Naithaisíree-oh,</i>	Necessary.
Ni-do,	<i>Néedo,</i>	Nest.
Ni e-bla,	<i>Nee-áibla,</i>	Fog.
No-ble-za,	<i>Nobláitha,</i>	Nobleness.
No-che,	<i>Nóchay,</i>	Night.
Nu-estro,	<i>Noo-áistro,</i>	Our.
Nú-me-ro,	<i>Nóomairo,</i>	Number.

## Ñ.

The sound of the letter ñ is formed in the same manner as that of the *n*, but with a greater part of the tongue pressed more closely to the palate; and it sounds as *n* in the English word *onion*, as is easily perceived by its more closely imitating the sound of the *nasals*.

It coalesces with all the vowels, as in *caña*, a cane; *niñez*, childhood; *reñir*, to quarrel; *niño*, a child; *buñuelo*, a pancake.

It is a double letter in effect, being an equivalent to the *gn* of the Italian and French, derived from the Latin language, and to the double *n* of the ancient Spanish writers; and some have believed that the *dash* over it was a mark of an abbreviation of the two *n*'s.

## EXERCISE XVI.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Ma-ña-na,	<i>Man-yána,</i>	To-morrow.
Mu-ñe-ca,	<i>Moon-yáika,</i>	Doll.
Ce-ñi-dor,	<i>Thain-yeedórr,</i>	Girdle.
Pa-ño,	<i>Pán-yo,</i>	Cloth.
Pa-ñu-e-lo,	<i>Pan-yoo-áilo,</i>	Handkerchief.

## O.

The sound of the vowel *O* is strong and clear. It is formed with an open mouth like the other vowels, moving the lips a little forward in a circular form. When it is a conjunctive particle, it is always converted into *u* if the following word begins with *O*, as in *diez u once*, ten or eleven; *poeta u orador*, a poet or orator; in order to avoid the clashing of sounds which would result from the sound of the similar vowels coalescing: and, besides, this letter by itself has a very singular, varied and expressive use in the language, in expressing the affections of the mind

## EXERCISE XVII.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
O-bli-ga-ci-on,	Obleegahthee-ón,	Obligation.
Ob-ser-var,	Obsairvárr,	To observe.
O-ca-si-on,	Ókahsee-ón,	Opportunity.
O-chen-ta,	Ocháinta,	Eighty.
O-do-rí-fi-co,	Odoréefeeco,	Odoriferous.
O-fen-der,	Ofaindáir,	To offend.
O-es-te,	Ó-áistay,	West.
O-jal,	Ohál,	Button-hole.
O-le-a-da,	Ohlay-áhda,	Surge.
Om-ni-po-ten-ci-a,	Om-neepotáinthee-ah,	Omnipotence.
On-ce,	Ónthay,	Eleven.
O-pa-ci-dad,	Opahtheedád,	Opacity.
Ór-bi-ta,	Órbeeta,	Orbit.
O-ra-ci-on,	Orahthee-ón,	Oration, prayer.
Ós-cu-lo,	Óskoolo,	A kiss.
O-to-ma-no,	Otomáhno,	Ottoman.
Ó-va-lo,	Óvahlo,	Oval.
O-yen-tes,	Oyáintais,	Hearers.

## P.

The P is a *labial* letter, because, like the B, its sound is formed by suddenly opening the lips, after having them closed, and opening them with the breath that forms the letter. It has always the same sound before all the vowels, as in *patria*, native country; *pelo*, hair; *pícaro*, a rogue; *pobre*, poor; *público*, public: and is placed before the consonants *l*, and *r*, for instance, *plato*, a plate; *plebe*, the common people; *precioso*, precious; *prision*, prison; *prueba*, a proof.

## EXERCISE XVIII.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Pá-bu-lo,	Páhboolo,	Nourishment.
Pa-dras-tro,	Pahdrástro,	Step-father.
Per-mi-so,	Paírméeso,	Permission.
Pi-a-do-so,	Pee-ahdóso,	Pious.
Po-e-ta,	Po-áita,	Poet.
Pu-ber-tad,	Poobairtád,	Puberty.
Prác-ti-co,	Prácteeco,	Practical.
Pre-mio,	Práimee-o,	Reward, premium.
Pri-me-ro,	Preemairo,	First.
Pron-to,	Prónto,	Prompt,
Pru-den-te,	Proodáintay,	Prudent,
Pla-za,	Pláh-tha,	A square place.
Ple-no,	Pláino,	Full.
Pli-e-g:	Plee-áigo,	A sheet of paper.
Plo-mo,	Plómo,	Lead.
Plu-ma,	Plóoma,	A feather or a pen.



## Q.

The Q is a *palatal* or *guttural* consonant, because the sound of it is formed in the middle of the palate with the middle of the tongue, in the manner in which the sound of the *c* is formed before the vowels *a*, *o*, *u*, in which combinations the letter *c* has a great resemblance with the *q*.

The Q is used, in Spanish, when it is followed by a *u* and this vowel is not pronounced; but when the *u* is sounded, we always use the *c*, for which reason we may adopt the following rules of the Spanish Academy.

*Rule 1.*—We must always use the *c* instead of *q*, in such words as *cual*, which, instead of *qual*; *cuanto*, how much, instead of *quanto*, &c., because the *u* is sounded.

*Rule 2.*—We must not use the *c* in those words which suffer an elision of the *u*, or in which the *u* is not sounded, as occurs in the combination *que*, *qui*, in the words *querido*, beloved; *quinto*, fifth.

## EXERCISE XIX.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Cu-a-tro,	Kwátro,	Four.
Que-ja,	Káiha,	Complaint.
Cu-es-tion,	Koo-aistee-ón,	Question.
Qui-lla,	Kíll-ya,	A keel.
Cu-o-ta,	Koo-óhta,	A share.

## - R.

There are two sounds of this letter, which is a lingual consonant or semi-vowel. One of these two pronunciations is when it is between a consonant and a vowel in the same syllable, as in *crema*, cream; *tremendo*, tremendous; *provecho*, profit; &c.

R is sounded by causing a tremulous motion of the thinner part of the tongue upon the upper part of the palate, with a gentle breath, when it will be slender, as in *amar*, to love; *virtud*, virtue; *entero*, entire: and loud and vehement when it is double *rr*, as in *barra*, a crow-bar; *carro*, cart; *guerra*, war; which sound it always preserves.

To use it with correctness in both its pronunciations, we must observe the following rules.

*Rule 1.*—The simple R always sounds soft and smooth, except when at the beginning of a word; and then, without the necessity of a reduplication, it requires the strong and rough sound, as in the words *razon*, reason; *remo*, an oar; *rico*, rich; *rosa*, a rose; *rueda*, a wheel.

*Rule 2.*—It also has the rough and strong sound, although not doubled, when it succeeds in composition the prepositions or syllables *ob*, *ab*, or *sub*, as *obrepticio*, deceitfully obtained; *abrogar*, to annul; *subrogar*, to surrogate; &c.

**Rule 3.**—It preserves the same simple sound in words compounded with the prepositions *pre* and *pro*, both of nouns or verbs, as in *prerogativa*, prerogative; *prorogar*, to prolong.

**Rule 4.**—It also sounds strong in a word compounded of two words, in which the second word begins with *r*, as in *bancarota*, bankruptcy; *cariredondo*, round faced, &c.; and generally when it follows the consonants *l*, *n*, or *s*, whether in a simple or a compound word, as in *honra*, honor; *Israel*, Israel.

## EXERCISE XX.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Ra-mi-fi-car,	<i>Rahmeefœkârr,</i>	To ramify.
Re-ba-na-da,	<i>Raibanáhda,</i>	A slice.
Ri-be-te-ar,	<i>Reebaitai-ârr,</i>	To hem.
Ro-me-ro,	<i>Romáiro,</i>	Rosemary.
Rús-ti-co,	<i>Róosteeco,</i>	Rustic.

## S.

The *S* is one of the *dental* consonants. It has one pure unvaried sound with all the vowels, as in *sabio*, wise: *Señor*, Lord; *sí*, yes; *solo*, alone; *suyo*, his. It sounds in all instances like *s* in English, therefore it is never double in Spanish. Whenever it follows an *n* or an *r*, it loses some of its softness and acquires a somewhat hard and hissing sound, as in *cansancio*, fatigue; *Farsalia*, Pharsalia.

In Spanish, there is no word which begins with *s* followed by a consonant; for which reason, although anciently following the Latin origin the liquid *s* was used, it has since been suppressed and the spelling made to correspond with the Castilian pronunciation, for its smoothness does not allow of any middle or hissing sound that requires the liquid *s*; and thus, from the Latin words *scientia* (science), *sceptrum* (sceptre), we derive the Spanish words *ciencia*, *etro*; to other words we add an *e* before their Latin original *s*, to pronounce it with greater facility, as in *estudiar*, to study, from *studere*; *escribir*, to write, from *scribere*.

## EXERCISE XXI.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Sá-ba-na,	<i>Sáhbana,</i>	A sheet.
Se-car,	<i>Saikârr,</i>	To dry.
Sen-ci-llo,	<i>Sainthill-yo,</i>	Simple.
Si-lle-ro,	<i>Sill-yáiro,</i>	Saddler.
Sin-gu-lar,	<i>Singoolârr,</i>	Singular.
So-car-ron,	<i>Sokarr-rón,</i>	Cunning.
Su-e-ño,	<i>Soo-áin-yo,</i>	Dream.

## T.

T is a mute or *lingual* consonant, because it is pronounced by separating the tongue from the upper teeth with a quickness greater than in pronouncing the *d*, with which it has much similarity. It retains its sound before all the vowels, as *tabaco*, tobacco; *temor*, fear; *tino*, tact; *tomar*, to take; *turno*, turn: and it admits of *r* only between it and the vowels, as will be seen in the following exercise.

## EXERCISE XXII.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Ta-bla-do,	Tahbláhdó,	A platform.
Te-na-ci-dad,	Tainahtheedád,	Tenacity.
Ti-rar,	Teerárr,	To pull, to throw.
To-da-ví-a,	Todahvéé-ah,	Yet.
Tu-te-ar,	Tootai-árr,	To thou.
Tra-bu-car,	Trahbookárr,	To derange.
Tre-par,	Traipárr,	To climb.
Tri-bu-nal,	Treeboonál,	Tribunal.
Trom-pa,	Trómpah,	Trumpet.
Tru-e-no,	Troo-áino,	Clap of thunder.

## U.

The U is pronounced by the mouth being opened and the lips protruded with a somewhat broader circle than in pronouncing the *o*. As it is always a vowel, it never forms a syllable by uniting with another which may follow it; but by itself, as a disjunctive particle, it forms one, assuming the place of the *ó* whenever the next word begins with an *o*, to avoid the harshness of sound which would otherwise be produced, as in the present instance, *sétimo ú octavo*, seventh or eighth; *plata ú oro*, silver or gold. It also assists in forming a diphthong, as in *suave*, soft; *suelo*, the ground, &c.; and it becomes silent or mute in the syllables *que*, *qui*, *gue*, *gui*, as *querer*, to wish; *quien*, who; *seguir*, to follow; *guerra*, war.

## EXERCISE XXIII.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
U-bro-ra,	Oobráira,	The thrush (a disease).
U-fa-no,	Oofáno,	Proud.
U-ji-er,	Oohec-áir,	A porter.
Ul-te-ri-or,	Ooltairee-órr,	Ulterior.
Um-brí-a,	Oombrée-ah,	Shadiness.
U-na-ni-mi-dad,	Oonaneemeedád,	Unanimity.
U-ña,	Óon-ya,	Nail.
U-ra-ño,	Oorán-yo,	Coy.
U-sar,	Oosárr,	To use.
U-ti-li-dad,	Ooteeleedád,	Utility.
U-va,	Óovah,	A grape.

## V.

The V, called in Spanish *u consonant*, is always a consonant. It sounds as in English, as may be perceived in the words *virjen*, a virgin; *vino*, wine; *venga*, let him come: in which may be easily discovered the connection of this letter with the *b*, and wherein it differs from the *f*, which is formed in somewhat the same manner.

To confound the sound of the *b* and the *v*, as is very commonly done among Spaniards, arises from the negligence or ignorance of instructors, and a bad custom is produced from the vicious practices both at home and in the primary schools as to the true sounds and nature of the letters and words, easily distinguished by foreigners who can pronounce our language well, and among ourselves, by those who pronounce their native tongue with propriety, whether from Valencia or Catalonia, and by some from Castile, having corrected the vulgar vices or the faults of education.

To accomplish this end, we must know that the difference in the pronunciation of the *v* and *b* consists in this: for pronouncing the *b*, we unite the lips on the exterior part of the mouth, and to pronounce the *v*, by uniting the inner part of the under lip with the upper teeth. By attending to this difference in pronouncing these two letters, we shall be able to correct their sound and avoid all mistakes and errors in pronunciation and in writing; for which purpose we now furnish the following rules for a guide.

*Rule 1.*—The consonant *v* forms a syllable with its consequent vowel, as in *valentía*, bravery; *velo*, a veil; *villano*, a villain; *voraz*, voracious; *vulgar*, vulgar.

*Rule 2.*—All words having a *v* in their originals, as *valer*, to be worth; *velar*, to watch; *vil*, vile; *voluntad*, will; *vuelo*, flight; and their derivatives, ought to be written with a *v*.

*Rule 3.*—We must also write with a *v* the terminations of nouns ending in *ava*, *ave*, *avo*, *iva*, *ivo*, and their derivatives, as *octavo*, eighth; *suave*, soft; *dozavo*, a twelfth part; *comitiva*, suite; *motivo*, motive; *pensativo*, thoughtful; *donativo*, donative; *espectativa*, expectation.

*Rule 4.*—The *v* is also preserved in words proper to the language, which from long and constant use are written with it; for instance, *vihuela*, a guitar; *aleve*, treacherous; *atreverse*, to venture, to dare, and their derivatives.

With these rules, and those which are established for the letter *b* there can remain but few doubtful cases.

## EXERCISE XXIV.

<i>Spanish spelling.</i>	<i>Pronunciation.</i>	<i>English meaning.</i>
Va-no,	Váhno,	Vain.
Ven-ta-na,	Vaintáhna,	Window.
Vi-hue-la,	Vee-oo-áila,	Guitar.
Vo-ca-bu-la-ri-o,	Vokahbooláree-ch,	Vocabulary.
Vue-lo,	Voo-áilo,	Flight.
Vul-ne-ra-ble,	Voolnairáhblay,	Vulnerable.

## X.

The X is a semi-vowel, and a palatal or guttural consonant. It sounds as in English. Its pronunciation being taken from the Greek and Latin languages, is equivalent to *cs*, as in *exámen*, examination; *eréquias*, funeral honors; *extinsion*, extinction; *éxtasis*, extacy; *sin-táxis*, syntax.

The guttural sound which the X has hitherto had in some words, and which came to us from the Arabic, should hereafter be changed into *j* (See Note, page 28); leaving to the *x* only its soft and smooth sound of *cs*, equivalent to the *x*; for instance, *ecsámen*, examination, is now generally written *exámen*. Yet there are reasons, both ortho-logical and orthographical, for using *cs* instead of *x* in this latter case, and thereby entirely exploding the *x* from the Spanish alphabet. One of those reasons (which may be seen at page 50), is the inconvenience for properly dividing words into syllables; for instance, the word *exámen*, which use and orthography have established to be pronounced *ec-sá-men*, by keeping the *x*, in dividing it, we are forced to pronounce it *ecs-á-men*. Many modern authors use *cs* instead of *x* in such words as *exámen*, *próximo*, etc.; but this practice is not yet so generally established as to sanction its adoption.

To facilitate the writing, and to perfect the Spanish orthography, the following rules have been established.

**Rule 1.**—The *x* possesses the smooth sound equivalent to *cs*, in all words in which it is at present used; but if we prefer to write, in a word, *cs* instead of *x*, we may do it: for instance, *exáminar*, to examine, we may write *ecsaminar*.

**Rule 2.**—For all the rough and hard sounds which were formerly expressed by *x*, we use *j*, as *jabon*, soap, instead of *xabon*; *ejército*, an army, instead of *exército*.

**Rule 3.**—For the easy transition and commutation of the *x* into *s*, we can use the latter whenever it is followed by a consonant, as in *extranjero*, a stranger, instead of *extranjero*, &c., both to make the pronunciation more soft and smooth, and to avoid a certain affectation with which the *x* would be pronounced in these cases.

**Rule 4.**—The *x* is changed into *j* in a few words which terminate with it, as in *relox*, a watch; *carcax*, a quiver, &c.; but always inclining the pronunciation to the smoothness of *cs*, and it ought to be almost imperceptible or mute in such an instance, in order to prevent the rough terminations of the *x*, *g*, or *j*, at the end of a word, which in our language would be improper. *Feniz* and *fluz* excepting.

## EXERCISE XXV.

Spanish spelling.	Pronunciation.	English meaning.
<i>Xa-vi-er</i> (now written with <i>J</i> ),	<i>Hahvee-áir</i> ,	Xavier.
<i>Xe-ri-gon-za</i> (may be changed into <i>j</i> ),	<i>Haireegóntha</i> ,	Jargon.
<i>Xí-ca-ra</i> (ditto)	<i>Héekarah</i> ,	A drinking vessel.

Spanish spelling.	Pronunciation.	English meaning.
<i>Xu-go</i> (changed into <i>j</i> ),	<i>Hóogo</i> ,	Sap.
<i>Di-xo</i> (ditto),	<i>Décho</i> ,	He said.
<i>Ex-tra-ño</i> (changed into <i>s</i> ),	<i>Aihstrán-yo</i> ,	Strange.

## Y.

The consonant *y* has been introduced into the Spanish alphabet to serve as a vowel in words derived from the Greek; but its use is not prevalent, and scarcely any person writes *Geronymo*, Jerome; *pyra*, a funeral pile; *lyra*, lyre; with *y*, which for this very reason is called *y griega*. Everybody writes those and other similar words with *i*.

It is however a consonant in Spanish, as is shown when it comes before a vowel, as in the words *playa*, shore; *leyes*, laws; *rayo*, a ray; *yugo*, a yoke.

It is usual to make it perform the function of a vowel whenever *i* terminates a word without an acute accent, as in *rey*, king; *ley*, law; *hay*, there is; *muy*, very; *estoy*, I am; and also whenever it is a conjunctive conjunction, as in *Juan y Pedro*, John and Peter; *mar y tierra*, sea and land. (See letter I, p. 13, and Note p. 27). To distinguish these cases we must observe the following rules.

**Rule 1.**—The *y* performs the proper function of a consonant in all words where it comes before a vowel, as in *ensayar*, to essay; *yerro*, error; *rayo*, ray; *ensayo*, a trial; *ayunar*, to fast.

**Rule 2.**—The *y* occupies the place of the vowel *i*, in those words which terminate in *i* without the acute accent, as in *hay*, there is; *ley*, law; *rey*, king; *doy*, I give; *estoy*, I am; *muy*, very, &c.; but whenever the word terminates with an acute accent (') on the *i*, the vowel *i* must be retained, as in *maravedí*, an imaginary coin; *alelí*, a gilliflower, &c.; and in the preterite perfect of some verbs of the 2d. and 3d. conjugations, as *reí*, I laughed; *leí*, I read; *caí*, I fell; *ví*, I saw; *oí*, I heard; *escribí*, I wrote.

**Rule 3.**—Although we formerly used the vowel *i*, as a conjunction, yet we now are accustomed in these cases to use the consonant *y*, as *Pedro y Pablo vendrán. y estudiarán la lección*, Peter and Paul will come and study their lesson.

## EXERCISE XXVI.

Spanish spelling.	Pronunciation.	English meaning.
<i>Ya-cer</i> ,	<i>Yahtháir</i> ,	To lie down.
<i>Ye-dra</i> ,	<i>Yáidrah</i> ,	Ivy.
<i>Yo</i> ,	<i>Yoh</i> ,	I.
<i>Yu-go</i> ,	<i>Yóogo</i> ,	Yoke.

## Z.

Z is the last letter of the Spanish alphabet, and one of the *dental* consonants, because its sound is formed by closing the anterior part of the tongue upon the teeth, not so close as for the *c*, but in a way

that stops the passage by which the breath with more or less force can escape with a kind of humming, which is similar to the sound of the English *th* in *thane*.

It has one uniform sound before all the vowels, and does not admit the interposition of any consonant whatever between it and the following vowel, as in *zagal*, a swain; *zéfiro*, zephyr; *zizaña*, discord; *zorra*, a fox; *zumo*, sap.

As the *c* has a sound somewhat like the *z* in the combinations *ce* and *ci*, we must observe the following rules.

*Rule 1.*—The *z* is always used before the vowels *a, o, u*, as in *za-ga*, a load behind a carriage; *ati-zar*, to stir up the fire; *zar-zal*, a place of brambles; *ti-zon*, a fire-brand; *zumo*, sap; *azul*, blue.

*Rule 2.*—Before the vowels *e* and *i*, we use the *c*, and not the *z*, this rule extends itself to the plurals derived from words which in the singular end in *z*, (although many modern writers, with the view to avoid a new rule for the formation of the plural, and to simplify thereby the orthography, preserve the *c*,) as in *paz*, peace, forms the plural *paces*; *pacífico*, peaceful; *apaciguar*, to appease; and all the compounds from *paz*: from *luz*, light, we form the plural *luces*, lights; and we write with *c* all its compounds, as *lucir*, *deslucir*, &c.; from *feliz*, happy, *felices* in plural; *felicitar*, to congratulate, and *infelicidad*, unhappiness, which are derived from *feliz*; and finally, all the other words compound or derived from those ending in a *z* in their singular number. We however except those derivative words which originally have a *z*, that has continued in use, as *zéfiro*, zephyr; *zizaña*, discord; and others.

#### EXERCISE XXVII.

Spanish spelling.	Pronunciation.	English meaning.
Za-mar-ra,	Thahmár-rah,	Shepherd's dress.
Ze-lo-so,	Thailóso,	Jealous.
Zi-ta-ra,	Theetárah,	A thin wall.
Zo-que-te,	Thokáitay,	Block.
Zu-mo-so,	Thoomóso,	Sappy.

## A GENERAL EXERCISE ON SPELLING.

(A FIGURED PRONUNCIATION IS GIVEN BELOW EACH LINE).

## MO-RAL CRIS-TI-A-NA.

## MO-RÁL CREES-TEE-ÁH-NA.

Mo-ral Cris-ti-a-na es la ci-en-ci-a que di-ri-je las ac-ci-o-nos  
 Mo-rál Crees-tee-áh-na es la thee-dín-thee-ah hay dee-ríe-hay las ac-thee-áh-nais  
 pro-pi-as del hom-bre se-gun la re-li-ji-on de Je-su-cris-to.  
 pró-poo-ase dell óm-bray sat-gón la rai-lee-see-ón day Hai-see-eríe-to.

El ob-je-to de la mo-ral cris-ti-a-na es mos-trar al hom-bre la  
 Ell ob-ádt-to day la mo-rál crees-tee-áh-na es mos-trár al óm-bray la  
 con-for-mi-dad de sus ac-ci-o-nos con la ley, y pre-ca-ver ó cor-  
 con-for-mee-dád day soos ac-thee-áh-nais con la lái-ee, e prat-hab-édír ó cor-  
 re-jir el de-sór-den de e-llas.  
 rai-hér el dai-ódr-dain day éll-yass.

Es-ta ci-en-ci-a es con-for-me con los sen-ti-mi-en-tos y a-feo-tos  
 És-ta thee-dín-thee-ah es con-fór-may con los sain-tee-mee-dín-toos e ah-fétoos  
 del hom-bre en to-do lo que le con-vi-e-ne, mas no si-em-pre con  
 dell óm-bray en té-do lo hay lay con-vee-dí-nay, mass no see-dín-pray con  
 lo que de-se-a.  
 lo hay dai-édt-ah.

Es con-for-me en to-do con lo que con-vi-e-ne al hom-bre, por-que  
 Es con-fór-may en té-do con lo hay con-vee-dí-nay al óm-bray, pér-hay  
 to-das sus re-glas y máo-si-mas se en-ca-mi-nan á ha-cer-le bi-en-a-  
 to-dass soos rai-glase e máe-see-mass say en-hah-mée-nan ah ah-thér-lay bee-dín-ah-  
 ven-tu-ra-do.  
 vain-tee-ráh-do.

No es si-em-pre con-for-me con lo que de-se-a, por-que nu-es-tra  
 No es see-dín-pray con-fór-may con lo hay dai-édt-ah, pér-hay noo-díe-tra  
 na-tu-ra-le-za vi-ci-a-da por el pe-ca-do o-ri-ji-nal, se in-cli-na al  
 nah-too-rah-lái-thee see-thee-áh-da por ell pat-háh-do ah-ree-see-nál, say in-clíe-na al  
 que-bran-ta-mi-en-to de la Ley.  
 hai-bran-tah-mee-dín-to day la Lái-ee.

Es-ta ci-en-ci-a no es con-tra-ri-a á la ra-zon, án-tes bi-en es con-  
 És-ta thee-dín-thee-ah no es con-tráh-ree-ah ah la rah-thón, datate bee-dín es con-  
 for-me á los in-ti-mos sen-ti-mi-en-tos del hom-bre, ins-pi-ra-dos por  
 fór-may ah los éen-tee-mos sain-tee-mee-dín-toos dell óm-bray, tuss-por-ráh-dos por  
 la Ley na-tu-ral.  
 la Lái-ee nah-too-rál.

Por me-dio de es-ta ci-en-ci-a a-pren-de-mos el ca-mi-no de ser  
 Por mái-dee-oh day és-ta thee-dín-thee-ah ah-prain-dái-mos ell hah-mée-no day sair  
 fe-li-zes en es-ta vi-da pre-sen-te, y en la ve-ni-de-ra.  
 fai-líe-thais en ées-ta vée-da prat-édt-tay. e en la vai-see-dái-rah.

El cum-pli-mi-en-to de nu-es-tras o-bli-ga-ci-o-nos, se-gun los  
 Ell hoom-plee-mee-dín-to day noo-díe-trass oh-blee-pah-thee-áh-nais, sat-gón los  
 vín-cu-les que nos u-nen con Di-os, con no-so-tros mis-mos y con los  
 vín-hoo-los hay nos óo-nain con Dee-óos, con no-óé-tras mées-mos e con los  
 de-mas hom-bres, nos ha-ce dig-nos de Di-os.  
 dai-mas óm-bras, nos dh-thay déeg-nos day Dee-óos.



## THE SAME EXERCISE ON READING.

## MORAL CRISTIANA.—CHRISTIAN MORALS.

Moral<sup>1</sup> Cristiana<sup>2</sup> es la ciencia que dirige las acciones<sup>1</sup> propias<sup>2</sup> del  
*Christian<sup>2</sup> Morals<sup>1</sup> is the science which directs the proper<sup>2</sup> actions<sup>1</sup> of*  
 hombre segun la religion de Jesu-cristo.  
*man according to the religion of Jesus Christ.*

El objeto de la moral<sup>1</sup> Cristiana<sup>2</sup> es mostrar al hombre la confor-  
*The object of (the) Christian<sup>2</sup> morals<sup>1</sup> is to show to (the) man the confor-*  
 midad de sus acciones con la ley, y precaver ó corregir su desórden.  
*mity of his actions with the law, and to prevent or correct their disorder.*

Esta ciencia es conforme con los sentimientos y afectos del hombre en  
*This science is conformable to the sentiments and affections of man in*  
 todo lo que le<sup>1</sup> conviene,<sup>2</sup> mas no siempre con lo que desea.  
*all that which is useful<sup>2</sup> to him,<sup>1</sup> but not always with that which he wishes.*

Es conforme con todo lo que conviene al hombre, porque todas  
*It is conformable to all that which is useful to (the) man, because al-*  
 sus reglas y máximas se encaminan á hacerle bienaventurado.  
*its rules and maxims are directed to make him happy.*

No es siempre conforme con lo que desea, porque nuestra  
*It is not always conformable (to) with that which he wishes, because our*  
 naturaleza viciada por el pecado<sup>1</sup> orijinal<sup>2</sup> se<sup>3</sup> inclina al quebranta-  
*nature being corrupted by (the) original<sup>2</sup> sin<sup>1</sup> tends (itself<sup>3</sup>) to the in-*  
 fimiento de la ley.  
*fraction of the law.*

Esta ciencia no<sup>1</sup> es<sup>2</sup> contraria á la razon, ántes bien es<sup>3</sup> con-  
*This science is<sup>2</sup> not<sup>1</sup> contrary (to) (the) reason, (it is<sup>3</sup>) rather con-*  
 forme á los íntimos sentimientos del hombre, inspirados por la  
*formable to the deep sentiments of (the) man, inspired by the*  
 ley<sup>1</sup> natural.<sup>2</sup>  
*natural<sup>2</sup> law.<sup>1</sup>*

Por medio de esta ciencia aprendemos el camino de ser felizes  
*By means of this science we learn the way of being happy*  
 en esta vida<sup>1</sup> presente,<sup>2</sup> y en la venidera.  
*in this present<sup>2</sup> life,<sup>1</sup> and in that which is to come.*

El cumplimiento de nuestras obligaciones segun los vínculos que  
*The fulfilment of our duties according to the ties which*  
 nos<sup>1</sup> unen<sup>2</sup> con Dios, con nosotros mismos y con los demas hombres,  
*unite<sup>2</sup> us<sup>1</sup> with God, with ourselves and with (the) other men,*  
 nos<sup>1</sup> hace<sup>2</sup> dignos de Dios.  
*makes<sup>2</sup> us<sup>1</sup> worthy of God.*

## DIPHTHONGS AND TRIPHTHONGS.

When in the same syllable two vowels come together, they are called a *diphthong*; and when three, a *triphthong*.

The sounds that in English are given to the vowels in the following words, will be regarded as a guide to render the Spanish pronunciation of the vowels *a*, *e*, *i*, *o*, *u*, and the *y*, which also is considered one when it stands alone or at the end of a syllable. By means of this, we shall, at once, be able to fix the sound of the Spanish diphthongs and triphthongs.

<sup>1</sup> Fat,    <sup>2</sup> met,    <sup>3</sup> pin,    <sup>4</sup> no,    <sup>5</sup> foot.

*Diphthongs.*

1	<sup>1 3</sup> ai, as in amais, ye love.	9	<sup>3 2</sup> ie, as in cielo, heaven.
	<sup>1 3</sup> ay,* " hay, there is or are.	10	<sup>3 5</sup> iu, " ciudad, city.
2	<sup>1 5</sup> au, " causa, cause.	11	<sup>4 2</sup> oe, " héroe, hero.
3	<sup>2 3</sup> ei, " teneis, ye have.	12	<sup>4 3</sup> oi, " sois, ye are.
	<sup>2 3</sup> ey,* " rey, king.		<sup>4 3</sup> oy,* " doy, I give.
4	<sup>2 1</sup> ea, " sea, let it be.	13	<sup>5 1</sup> ua, " fragua, forge.
5	<sup>2 4</sup> eo, " virjineo, virginal.	14	<sup>5 2</sup> ue, " huevo, egg.
6	<sup>2 5</sup> eu, " deuda, debt.	15	<sup>5 3</sup> ui, " cuidado, care.
7	<sup>3 1</sup> ia, " gracia, grace.		<sup>5 3</sup> uy,* " muy, very.
8	<sup>3 2</sup> ie, " bien, well.	16	<sup>5 4</sup> uo, " arduo, arduous.

*Triphthongs.*

1	<sup>3 1 3</sup> iai, as in teniais, ye had.
2	<sup>3 2 3</sup> iei, " lidieis, ye may contend.
3	<sup>5 1 3</sup> uai, " santiguais, you bless.
	<sup>5 1 3</sup> uay,* " Paraguay, Paraguay.

---

\* The custom of using the letter *i* instead of *y* as a vowel (not being in the last syllable), has become almost general, as, *reyno*, *reynar*, which are now spelt *reino*, *reinar*. Some modern writers go still

4 {  $\begin{matrix} 5 & 2 & 3 \\ uei, & & \end{matrix}$  " averig<sup>ue</sup>is, you may search.  
        $\begin{matrix} 5 & 2 & 3 \\ uey,* & & \end{matrix}$  " bu<sup>ey</sup>, ox.

Whenever any of the vowels of the diphthongs are accented, they cease to be diphthongs; because each vowel belongs then to a separate syllable; as, *leí*, *brío*; *le-í*, *brí-o*, pronounced, lai-ée, brée-oh.

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#### OBSERVATIONS ON SPELLING.

The best usage has sanctioned the following rules:

1st. *C* is always to be used in the syllables *ce*, *ci*; and not *z*; although *c* and *z* in these cases, sound alike.

2d. *P* is never to be followed by *h*, an *f* being substituted in place of these two letters; as, *frase*, and not *phrase*: but whenever it may be found in books written long since, or in proper names of countries, places, &c., the *ph* is to be pronounced as in English.

3d. *X*. This letter, when found in books, is to be pronounced according to the rules given; but now its palatal sound is supplied by *j*, so that that sound, in Spanish, must always be written thus: *ja*, *je*, *ji*,\* *jo*, *ju*. The substitute of *x* before a consonant, must be an *s*; as, *estremo*, and not *extremo*; *escitar*, and not *excitar*. The *x* is retained when it is followed by a vowel, as in *exámen*, *axioma*, etc.

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#### A LIST OF WORDS SIMILAR IN SOUND, BUT DIFFERENT IN SPELLING.

*Ay!* Alas!

*Hay*. There is or are.

*Des'hojar*. To deprive of leaves.

*Desojar*. To deprive of eyes.

*Ha*. He has.

*A*. To.

*Halon*. A halloo.

*Alon*. A pinion.

---

farther, and make the same change through all the cases in which *y* has the sound of a vowel; as in *convoy*, *siete y ocho*, which they write *convoi*, *siete i ocho*. But this latter practice is not sufficiently general to sanction its adoption.

\* Many persons still write the syllables *je*, *ji*, with *g*. Others write some words with *g* and others with *j*. The most simple manner, and now most used, is to write these combinations always with *j*. This course is worthy of recommendation, since it simplifies the orthography of the language, and what is still more in its favor, many verbs written with *j*, will have less irregularities than written with *g*, as, *corregir*, *elejir*, *colejir*, etc.; and others which only are irregular from being written with *g*, are no longer so when written with *j*, as *dirijir*, and others

<i>Hasta.</i> Until.	<i>He.</i> I have.
<i>Asta.</i> A haft.	<i>É.</i> And.
<i>Haya.</i> { A beach tree, and the P. { subj. of the verb <i>Haber</i> .	<i>Hética.</i> A phthisis.
<i>Aya.</i> A governess.	<i>Ética.</i> Ethics.
<i>Herrar.</i> To shoe horses.	<i>Hita.</i> A brad nail.
<i>Errar.</i> To err.	<i>Ita.</i> Eta.
<i>Hierro.</i> Iron.	<i>¡Hola!</i> Hallo!
<i>Yerro.</i> Error.	<i>Ola.</i> A wave.
<i>Hojea.</i> { To turn over the leaves { of a book.	<i>Hondas.</i> Slings.
<i>Ojea.</i> To start game.	<i>Ondas.</i> Billows.
	<i>Huso.</i> A spindle.
	<i>Uso.</i> Usage.

OBSERVATIONS ON THE MANNER OF DIVIDING THE SPANISH WORDS INTO SYLLABLES.

Compound words are to be divided into their component parts; as, *ab-negacion*, *con-cavidad*, *pre-ámbulo*, *mal-rotar*.

When the second component part of a word begins with *s*, followed by another consonant, the *s* belongs to the first part; as, *cons-truir*, *ins-pirar*, *pers-picaz*.

Two vowels coming together, must be parted; as, *Sa-avedra*, *le-er*, *pi-ísimo*, *co-operar*.

A consonant coming between two vowels, belongs to the vowel by which it is followed; as, *a-mor*, *pe-na*, *le-che*,\* *ga-llo*.

Two consonants coming between two vowels, are divided; as, *al-zar*, *cas-tor*, *már-tir*.

But should the first consonant be the semivowel *f* or any of the mutes, and the second *l*, or *r*, both the consonants are then joined to the vowel by which they are followed; as, *ta-bla*, *co-bre*, *la-cre*.

Except, *at-leta* and *at-lante*.

Where *s* is preceded by *b*, *l*, *m*, *n*, or *r*, and followed by another consonant at the same time, *s* must be joined to the consonant by which it is preceded; as, *Ams-terdam*.

Four consonants coming between two vowels, are equally divided between them: as, *trans-cribir*.

OF SOME OF THE MARKS USED IN PUNCTUATION.

*Note of Interrogation* (?).

This mark is not only used at the conclusion, but is also placed, inverted, at the beginning of an interrogatory, in order to warn the reader; unless the preceding words convey a sufficient warning: as, "*¡Qué es lo que Vd. acostumbra comer?*" *preguntó al enfermo*.

"*Ahora bien,*" *me preguntó friamente el chalan*, "*cuánto pide Vd. por su mula?*"

(\*) *Ch* and *ll* are deemed only single consonants.

*Note of Admiration (!).*

This note is also inverted at the beginning of ejaculations, when the preceding words are not sufficient to prepare the reader; as, *Mirándome con ternura exclamaba: "O qué gracioso eres y qué lindo!"* "*; Pastas dulces y viandas succulentas!"* exclamó suspenso y admirado el doctor.

*Diaresis (¨).*

This is only used over the *u* of *ue* and *ui*, when the *u* is to be sounded; as *unguento*, *arguir*.

*The accent (').*

Accent, in orthography, is the mark which is placed over some letters to denote the manner of their pronunciation. In Spanish it is commonly placed over that vowel on which the stress is laid in pronouncing a word, if it cannot be ascertained without.

(1). Monosyllables having only one signification, are never accented; as *cal*, *pan*, *coz*, *mal*.

(2). Monosyllables having more than one signification, should be accented: as, *él*, he, him; *mí*, me, personal pronoun; *sí*, yes, oneself, affirmative particle, or pronoun; *dé* and *sé*, from the verbs *dar* and *ser*, to give and to be: to distinguish these monosyllables from *el*, the, article; *mi*, my, possessive pronoun; *si*, if, a conditional particle; *de*, of, a preposition; and *se*, himself, &c., a pronoun.

(3). The vowels *á*, *é*, *ó*, *ú*, when used either as prepositions or conjunctions, are always accented; as, *Voy á Londres*; *padre é hijo*; *feliz ó infeliz*; *mujer ú hombre*. (See Note 1, Less. IV., "Method.")

(4). Dissyllables and polysyllables ending in a vowel, may be accented on any vowel (the penultima excepted) whereon the stress is laid; as, *cántico*, *espíritu*, *santísimo*, *tisú*, *allá*.

(5.) But if to some person of a verb ending in an accented vowel the case of a pronoun should be added, the accent must be continued although it fall on the penultima: as, *temí*, *temíle*; *enseñó*, *enseñóla*; *miró*, *miróme*.

(6). Dissyllables ending in a diphthong are never accented; as, *indio*, *Julio*, *agua*, *gloria*, *mutuo*.

Words which end in *y* must not be accented; as, *Paraguay*, *Rey*, *Combey*.

(7). Trisyllables and polysyllables ending in two vowels, must be accented on whichever of the two vowels the stress happens to be laid; as, *alegría*, *puntapié*, *ganzúa*, *continué*. (See No. 9.)

Except the first and third persons singular of the imperfect of the indicative, and of the subjunctive, ending in *ia*, which are never accented; as, *temia*, *amaria*, *sufriria*, &c.

(8). Trisyllables and polysyllables ending in any of these diphthongs, *ia*, *ie*, *io*, *ua*, *ue*, *uo*, must be accented on any vowel (the penultima excepted) whereon the stress is laid.

(9). Words ending in *ae, ao, au, ea, oa, oe, oo* (not being diphthongs), must not be accented; as *pelea, sarao, albacea*. But should these two vowels form a diphthong, the word must be accented on whatever vowel the stress is laid; as *héroe, línea, etérea*.

(10). Words ending in a consonant may be accented on any of the vowels (except the last) whereon the stress is laid; as, *árbol, vírjen, metamorfósis, alférez*. Except the second person singular and third plural of the future indicative, which are always accented on the last vowel; as, *amarás, vendrán*: and surnames ending in *ez*, which are never accented; as, *Sanchez, Fernandez, Martinez*.

(11). All nouns which require to be accented in the singular, generally retain the accent on the same syllable in the plural; as, *orden, órdenes; árbol, árboles*.

Except *carácter*, which changes into *caractéres* in the plural number.

(12). If to an unaccented person of a verb, consisting only of two syllables, we affix one or more pronominal cases, the first vowel must then be accented; as, *oye, óyeme; compra, cómpramelo*: but if the person of the verb consist of more than two syllables, its penultima should be accented; as, *entrega, entrégalo, entrégaselo; comuniquemos, comuniquémoslo*.


(13). If an adverb ending in *mente* be formed from an unaccented adjective, the adverb remains unaccented; as, *feliz, felizmente; humilde, humildemente*: but should the adjective be accented, the accent continues on the same vowel in the adverb; as, *fácil, fácilmente; difícil, difícilmente; inútil, inútilmente*.

(14). If a dissyllable ending in two vowels be increased by the prefixing of a monosyllable, the penultima is then generally accented; as, *via, desvía; lia, deslía*.

The other marks used in punctuation are employed in the same manner as they are in English.

## LIST OF ABBREVIATIONS USED BOTH IN PRINTING AND WRITING.

This being a subject of some importance to learners, the author has paid all necessary attention to render the following list as perfect and complete as possible.

 The abbreviations marked (o) are old-fashioned; those without any mark are in general use both in printing and writing.

<i>Abbreviations.</i>	<i>Spanish meaning.</i>	<i>Eng'ish meaning.</i>
<i>AA.</i> (1)	Altezas or autores.	Highnesses or authors.
<i>A.<sup>a</sup></i> or <i>a.<sup>o</sup></i>	Arroba or arrobas,	Twenty-five pounds weight.
<i>A.<sup>o</sup></i>	Años.	Years.

(1) The duplication of the initial letter of titles indicates the plural number

<i>Abbreviations.</i>	<i>Spanish meaning.</i>	<i>English meaning.</i>
<i>A. C.</i>	Año Cristiano.	Christian year.
<i>A V. E. or</i> <i>A V.<sup>a</sup> E.<sup>ta</sup></i> }	A Vuestra Escelencia. (1)	To Y. E. (Your Excellency)
<i>A L. R. P.</i> <i>de V. M.</i>	A Los Reales Piés de Vuestra Majestad.	At Your Majesty's Royal Feet.
<i>Adm<sup>or</sup></i>	Administrador.	Administrator.
<i>Afmo.</i>	Afectísimo.	Most affectionate.
<i>Ag<sup>to</sup></i>	Agosto.	August.
<i>Alc<sup>do</sup></i>	Alcalde.	A justice.
<i>Alg.<sup>o</sup> alg.<sup>a</sup></i>	Alguno, alguna.	Any or some (See the end of Lesson XI.).
<i>Am.<sup>o</sup></i>	Amigo.	Friend.
<i>Ant.<sup>o</sup></i>	Antonio.	Anthony.
<i>Ant. or antic.</i>	Anticuado.	Antiquated.
<i>App<sup>oo</sup> App<sup>as</sup></i>	Apostólico, Apostólica.	Apostolical.
<i>Art. or artic.</i>	Artículo.	Article.
<i>Arzobpo.</i>	Arzobispo.	Archbishop.
<i>At.<sup>o</sup></i>	Atento.	Attentive.
<i>B.</i>	Beato.	Blessed.
<i>Barr.</i>	Barril.	Barrel.
<i>B. B.<sup>r</sup> or Ber.</i>	Bachiller.	Bachelor of Arts or Science.
<i>B. L. (or S.) M.</i>	{ Beso or besa las (or sus) manos.	I kiss or he kisses the (or your) hands.
<i>B. L. (or S.) P.</i>	{ Beso or besa los (or sus) piés.	I kiss or he kisses the (or your) feet.
<i>B<sup>no</sup> P.<sup>o</sup></i>	Beatísimo Padre.	Most blessed Father.
<i>B<sup>ta</sup></i>	Bautista, or vuelta.	Baptist, or turn over.
<i>C. A. R.</i>	{ Católico-ca, Apostólico-ca, Romano-a.	Catholic, Apostolic and Ro- man.
<i>Cam.<sup>a</sup></i>	Cámara.	Chamber.
<i>Cap. or Cap.<sup>o</sup></i>	Capítulo.	Chapter.
<i>Cap.<sup>a</sup></i>	Capitan.	Captain.
<i>Capp.</i>	Capellan.	Chaplain.
<i>C. C.</i>	Cuenta corriente.	Account current.
<i>C<sup>do</sup></i>	Cuando.	When.
<i>C. M. B.</i>	Cuyas manos beso or besa.	Whose hands I kiss or he
<i>Comis.<sup>o</sup></i>	Comisario.	Commissary. [kisses.
<i>Comp.<sup>a</sup></i>	Compañía.	Company.
<i>Conocim<sup>to</sup> (2)</i>	Conocimiento.	Bill of lading.
<i>Cons.</i>	Consejo.	Council.

(1) In speaking, we contract *Vuestra Escelencia* in *Vuecencia*, which is generally used by educated persons. It is also contracted in *Vuecelencia*, which is very inelegant.

(2) All nouns ending in *miento* or *mento*, as *mandamiento*, *armamento*, etc., are often abbreviated like *conocimiento*. Adverbs terminating in *mente*, as *enteramente*, *actualmente*, etc., are abbreviated thus: *entera-<sup>m.</sup>*, *actualm.<sup>te</sup>*

<i>Abbreviations.</i>	<i>Spanish meaning.</i>	<i>English meaning.</i>
<i>Cor.<sup>to</sup></i>	Corriente.	Current, instant.
<i>C. P. B.</i>	Cuyos piés beso <i>or</i> besa.	Whose feet I kiss <i>or</i> he kisses
<i>C.<sup>ta</sup></i>	Cuenta.	Account.
<i>C.<sup>to</sup> C.<sup>ta</sup></i>	Cuanto, cuanta.	How much.
<i>Conv.<sup>ta</sup></i>	Conveniente.	Convenient.
<i>D. or D.<sup>n</sup></i>	Don.	Mr.
<i>D.<sup>a</sup></i>	Dofia.	Mrs.
<i>DD.</i>	Doctores.	Doctors.
<i>D.<sup>r</sup> or D.<sup>or</sup></i>	Doctor.	Doctor.
<i>Dha.</i>	Dicha.	Said.
<i>Dho.</i>	Dicho.	Said.
<i>Dic.<sup>re</sup> or 10.<sup>re</sup></i>	Diciembre.	December.
<i>D.<sup>s</sup></i>	Dios.	God.
<i>Dro.</i>	Derecho.	Right, <i>or</i> duty.
<i>Dom.<sup>o</sup></i>	Domingo.	Sunday.
<i>Doz.</i>	Docena.	Dozen.
<i>Ecc.<sup>o</sup> Ecc.<sup>a</sup></i>	Eclesiástico-ca.	Ecclesiastic.
<i>Enm.<sup>do</sup>, vale.</i>	Enmendado, vale.	Amended valid.
<i>En.<sup>o</sup></i>	Enero.	January.
<i>Esc.<sup>mo</sup> Esc.<sup>ma</sup></i>	Escelentísimo-ma.	Most Excellent.
<i>Esc.<sup>mo</sup> p.<sup>co</sup></i>	Escribano público.	Notary Public.
<i>Est.<sup>do</sup></i>	Estimado.	Esteemed.
<i>E. U.</i>	Estados Unidos.	United States.
<i>F.</i>	Fulano.	Such a one.
<i>Feb.<sup>o</sup></i>	Febrero.	February.
<i>Fern.<sup>do</sup></i>	Fernando.	Ferdinand.
<i>Fha.</i>	Fecha.	Date.
<i>Fho. fha.</i>	Fecho, fecha.	Dated.
<i>Fol.</i>	Folio.	Folio.
<i>Fr.</i>	Fray.	{ Friar (brother of certain religious orders.)
<i>Fr.</i>	Frey.	{ A title of the Knights of certain orders.
<i>Fran.<sup>co</sup></i>	Francisco.	Francis.
<i>Frnz.</i>	Fernandez.	Fernandez.
<i>Gue. or gde.</i>	Guarde.	May save <i>or</i> preserve.
<i>Gra.</i>	Gracia.	Grace.
<i>Gen.<sup>l</sup> (adj.)</i>	gral. General.	General.
<i>Gob.<sup>r</sup></i>	Gobernador.	Governor.
<i>Gob.<sup>o</sup></i>	Gobierno.	Government.
<i>Ib.</i>	Ibid.	The same.
<i>Id. Yd.</i>	Idem.	Ditto.
<i>Igla.</i>	Iglesia.	Church.
<i>Il.<sup>o</sup></i>	Ilustre.	Illustrious.
<i>Il.<sup>mo</sup> Il.<sup>ma</sup></i>	Ilustrísimo-ma.	Most Illustrious.
<i>Inq.<sup>or</sup></i>	Inquisidor.	Inquisitor.
<i>Intend.<sup>to</sup></i>	Intendente.	Intendant.



<i>Abbreviations.</i>	<i>Spanish meaning.</i>	<i>English meaning.</i>
<i>J. C.</i>	Jesucristo.	Jesus Christ.
<i>Jhs.</i> (1)	Jesus.	Jesus.
<i>J. M. J.</i> (2)	Jesus, Maria y José.	Jesus, Mary and Joseph.
<i>Jph</i> (o.)	Josef, José.	Joseph.
<i>Jn.</i>	Juan.	John.
<i>L.</i>	Licenciado, libro, or ley.	Licentiate, book, or law.
<i>LL.</i>	Leyes.	Laws.
<i>Lib.</i>	Libro.	Book.
<i>Lib.<sup>s</sup> lb.</i>	Libras.	Pounds.
<i>Lí v. lins.</i>	Línea, líneas.	Line, lines.
<i>Lic<sup>do</sup></i>	Licenciado.	Licentiate.
<i>L. S.</i>	Lugar del sello.	Place of the seal.
<i>M. P. S.</i>	Muy poderoso Señor.	Most powerful Lord.
<i>M.<sup>a</sup></i>	Madre.	Mother.
<i>M.<sup>or</sup></i>	Mayor.	Elder, major.
<i>Mr. or M.<sup>r</sup></i>	Monsieur, or Mister.	Mr.
<i>M.<sup>s</sup> a.<sup>s</sup></i>	Muchos años.	Many years.
<i>Maj.<sup>d</sup></i>	Majestad.	Majesty.
<i>Man.<sup>l</sup></i>	Manuel.	Emanuel.
<i>May<sup>mo</sup></i>	Mayordomo.	Steward.
<i>M.<sup>o</sup></i>	Medio.	Half.
<i>Mig.<sup>l</sup></i>	Miguel.	Michael.
<i>Mtro.</i>	Ministro.	Minister.
<i>Mrd.</i>	Merced.	Favor, worship.
<i>Mrn.</i>	Martin.	Martin.
<i>Mras.</i>	Muestras.	Pattern, sample, specimen.
<i>Mrnz.</i>	Martinez.	Martinez.
<i>Mro.</i>	Maestro.	Master (instructor).
<i>Mrs.</i>	Maravedia.	An imaginary coin.
<i>M.<sup>s</sup></i>	Muchos.	Many.
<i>MS.</i>	Manuscrito.	Manuscript.
<i>MSS.</i>	Manuscritos.	Manuscripts.
<i>M. I. A.</i>	Muy Ilustre Ayunta- miento.	Most Illustrious Council.
<i>N.</i>	Fulano.	Such-a-one.
<i>N. B.</i>	Nota bene.	Take notice.
<i>N. C. M.</i>	Nuestro Católico Monarca.	Our Catholic Monarch.
<i>N. S.</i>	Nuestro Señor.	Our Lord.
<i>N. S.<sup>a</sup></i>	Nuestra Señora.	Our Lady.
<i>N. S. J. C.</i>	Nuestro Señor Jesucristo.	Our Lord Jesus Christ.
<i>N. S. M. I.</i>	Nuestra Santa Madre la Iglesia.	Our Holy Mother the Church.

(1) *Jhs.*—Although this abbreviation is out of general use, it still remains among the Jesuits, who always place it at the beginning and end of their correspondence, and of all their writings generally.

(2) *J. M. J.* is often found at the beginning of letters and other writings of religious persons.

<i>Abbreviations.</i>	<i>Spanish meaning.</i>	<i>English meaning.</i>
<i>N. S. P.</i>	Nuestro Seráfico Padre.	Our Seraphic Father.
<i>N.º or núm.º</i>	Número.	Number.
<i>Nov.º, 9.º (o.)</i>	Noviembre.	November.
<i>Nro., nra., or ntro., ntra.</i>	Nuestro, nuestra.	Our.
<i>Obpo.</i>	Obispo.	Bishop.
<i>Ob.º</i>	Obediente.	Obedient.
<i>Oct.º, 8.º (o.)</i>	Octubre.	October.
<i>On. or onz.</i>	Onza, onzas.	Ounce, doubloons.
<i>Orn., orns., or Ord., ords.</i>	Orden, órdenes.	Order, orders.
<i>Ord.º ord.º</i>	Ordinario-a.	Ordinary.
<i>Orig.º or orij.º</i>	Orijinal.	Original.
<i>P. pág. or páj.</i>	Página.	Page.
<i>P. D.</i>	Posdata.	Postscript.
<i>P.º</i>	Para.	For, in order to.
<i>Pár.</i>	Párrafo.	Paragraph.
<i>P.º</i>	Padre.	Father.
<i>P.º</i>	Pero, or Pedro.	But, or Peter.
<i>P.º</i>	Por.	For, per, or by.
<i>P.º</i>	Piés, pesos, or pues.	Feet, dollars, or for, then, as.
<i>P.º</i>	Plata.	Silver.
<i>P.º</i>	Parte.	Part.
<i>P.º</i>	Puerto.	Port.
<i>Pag.º</i>	Pagamento.	Payment.
<i>Pza.</i>	Pieza.	Piece.
<i>Pl.</i>	Plana, or plural.	Trowel, page, or plural.
<i>Pbro. or Prbo.</i>	Presbítero.	Presbyter, priest.
<i>Pral.</i>	Principal.	Principal.
<i>Pror.</i>	Procurador.	Attorney.
<i>Prov.</i>	Provisor.	Provisor.
<i>Púb.º or públ.º</i>	Público.	Public.
<i>P.º pdo.</i>	Próximo pasado.	Last past.
<i>Ppe.</i>	Príncipe.	Prince.
<i>QQs.</i>	Quintales.	Quintals (a hundred pounds weight).
<i>Q. or q.º</i>	Que.	That.
<i>Q. D. G.)</i>	(Que Dios guarde).	Whom may God preserve.
<i>Q. E. G. E.)</i>	(Que en gloria esté).	May his or her soul be in glory.
<i>Q. E. P. D.)</i>	(Que en paz descanse).	May his or her soul rest in peace.
<i>Q. S. M. B.</i>	Que sus manos besa.	Who kisses your hands.
<i>R.º Aud.º</i>	Real Audiencia.	Royal Supreme Court.
<i>RR. PP.</i>	Reverendos Padres.	Reverend Fathers.
<i>R.º R.º</i>	Rentas Reales.	Royal incomes or rents.
<i>R.º Rev.º</i>	Reverendísimo.	Most reverend.

<i>Abbreviations</i>	<i>Spanish meaning.</i>	<i>English meaning.</i>
<i>R. R<sup>do</sup> R<sup>da</sup></i>	Reverendo, reverenda.	Reverend.
<i>R. P. M.</i>	Reverendo Padre maestro.	Reverend Father.
<i>R<sup>vi</sup></i>	Recibi.	I received.
<i>Rec.<sup>o</sup></i>	Recibo.	Receipt.
<i>R.<sup>l</sup>, R<sup>les</sup> V<sup>os</sup></i>	Real, reales vellon.	Real, reales (silver coin). (*)
<i>Resp.</i>	Respuesta.	Answer.
<i>S. S.<sup>to</sup> S.<sup>ta</sup></i>	San, or Santo, Santa.	Saint, holy.
<i>S. A.</i>	Su Alteza.	His or Her Highness.
<i>S. A. R.</i>	Su Alteza Real	His or Her Royal Highness.
<i>S. M.</i>	Su Majestad.	His or Her Majesty.
<i>S. M. B.</i>	Su Majestad Británica.	H. B. M. (His or Her Britannic Majesty).
<i>S. M. C.</i>	Su Majestad Católica.	H. C. M. (His or Her Catholic Majesty).
<i>S. M. C. S.</i>	Su Majestad Cristianísima.	H. M. C. M. (His or Her Most Christian Majesty).
<i>S. M. F.</i>	Su Majestad Fidelísima.	H. M. F. M. (His or Her Most Faithful Majesty).
<i>S. M. S.</i>	Su Majestad Sarda.	H. S. M. (His or Her Sardinian Majesty).
<i>S. M. I.</i>	Su Majestad Imperial.	H. I. M. (His or Her Imperial Majesty).
<i>S.<sup>r</sup> or S.<sup>or</sup></i>	Señor.	Sir.
<i>S.<sup>a</sup> or S.<sup>ra</sup></i>	Señora.	Madam, lady.
<i>Señ<sup>ta</sup></i>	Señorita.	Miss, young lady.
<i>S. S.<sup>a</sup></i>	Su Señoría.	His lordship.
<i>S. S.<sup>d</sup></i>	Su Santidad.	His Holiness.
<i>SS. or S<sup>res</sup></i>	Señores.	Gentlemen, Messrs.
<i>S. S. S., or su seg.<sup>o</sup> serv.<sup>or</sup></i>	Su seguro servidor.	Your faithful servant.
<i>Seb.<sup>a</sup></i>	Sebastian.	Sebastian.
<i>Spre.</i>	Siempre.	Always.
<i>Set.<sup>ro</sup>, Sept.<sup>ro</sup> or 7<sup>ro</sup> (o.)</i>	Setiembre.	September.
<i>S<sup>ta</sup> Secret.<sup>a</sup></i>	Secretaria.	Secretary's office.
<i>S<sup>to</sup>, Sec.<sup>o</sup> or Secret.<sup>o</sup></i>	Secretario.	Secretary.
<i>Ser.<sup>mo</sup> or Ser.<sup>ma</sup></i>	Serenísimo-ma.	Most serene.
<i>Serv.<sup>o</sup></i>	Servicio.	Service.
<i>Serv.<sup>r</sup></i>	Servidor.	Servant.
<i>Sig.<sup>to</sup></i>	Siguiente.	Following.
<i>SS<sup>mo</sup></i>	Santísimo.	Most holy.

(\*) It is a national custom in old Spain to keep accounts in *reales de vellon*, as the French do in francs, and the English in pounds sterling. A *real de vellon* is a different coin from a *real fuerte*. One dollar has twenty of the former, and it only has eight of the latter.

<i>Abbreviations.</i>	<i>Spanish meaning.</i>	<i>English meaning.</i>
<i>SS.<sup>mo</sup></i>	Santísimo (el Sacramento).	The Host, the Holy Sacra-
<i>SS.<sup>mo</sup> P.<sup>o</sup></i>	Santísimo padre.	Most holy father. [ment.
<i>SS.<sup>mo</sup> (o.)</i>	Escribano.	Notary.
<i>Su mrd.</i>	Su merced. (1)	His or her Honor.
<i>SS. PP</i>	Santos Padres.	Holy Father.
<i>Subten.<sup>t</sup></i>	Subteniente.	Sublieutenant.
<i>Súp.<sup>ca</sup></i>	Súplica.	Request, entreaty.
<i>Sup.<sup>ta</sup></i>	Suplicante.	Petitioner.
<i>Super.<sup>ta</sup></i>	Superintendente.	Superintendent.
<i>S. Y. ú O.</i>	Salvo yerro ú omision.	Errors or omissions excepted
<i>T. or tom.</i>	Tomo.	Volume.
<i>Ten.<sup>ta</sup></i>	Teniente.	Lieutenant.
<i>Tesor.<sup>o</sup></i>	Tesorero	Treasurer.
<i>Tgo.</i>	Testigo.	Witness.
<i>Tpo.</i>	Tiempo.	Time.
<i>Ton.<sup>a</sup></i>	Tonelada.	Ton.
<i>Tral.</i>	Tribunal.	Court, tribunal.
<i>Últ.</i>	Último.	Last.
<i>V.</i>	Véase.	See.
<i>V., V.<sup>o</sup>, or Ven.</i>	Venerable.	Venerable.
<i>V., Vd. or Vm.</i>	Usted, (100 years back, <i>vuestra merced</i> ).	You, Your Honor.
<i>VV. Vds. or } Vms. }</i>	Ustedes, (ditto, <i>vuestras mercedes</i> ).	You, Your Honors.
<i>V. A.</i>	Vuestra Alteza.	Your Highness.
<i>V. B.<sup>d</sup></i>	Vuestra Beatitud.	Your Beatitude.
<i>V. I.</i>	Vuestra Ilustrísima.	Your Grace.
<i>V. E. or V. } Esc.<sup>a</sup> }</i>	Vuestra Escelencia. (2)	Your Excellency.
<i>V. E. E.</i>	Vuestras Escelencias.	Your Excellencies.
<i>V. g., or v. gr.</i>	Verbi gracia.	For example.
<i>Vers.<sup>o</sup></i>	Versículo.	Versicle.
<i>V. M.</i>	Vuestra Majestad.	Your Majesty.
<i>V. P.</i>	Vuestra Paternidad.	Your Paternity.
<i>V. R.<sup>a</sup></i>	Vuestra Reverencia.	Your Reverence.
<i>V. R. M.</i>	Vuestra Real Majestad.	Your Royal Majesty.
<i>V. S.<sup>a</sup></i>	Vuestra Señoría. (8)	Your lordship.
<i>V. SS.</i>	Vuestras Señorías.	Your lordships.
<i>V. S. I.</i>	Vuestra Señoría Ilustri- sima.	Your most Illustrious Reve- rence.

(1) *Su merced* is the title used when speaking in the 3d. person of any *Alcalde* or other justice who has not the title of *Señoría*. It is also used by servants in speaking to their masters.

(2) See Note 1, page 82.

(8) *Vuestra Señoría* is contracted in *Vuescñoría* or *Uñía*: the latter is always preferable to the former.

<i>Abbreviations.</i>	<i>Spanish meaning.</i>	<i>English meaning.</i>
<i>V. S.<sup>d</sup></i>	Vuestra Santidad.	Your Holiness.
<i>V.<sup>on</sup></i>	Vellon.	Real of bullion (coin).
<i>Vol.</i>	Volúmen.	Volume.
<i>V. S. G. (o.)</i>	Vuelta si gusta.	Please turn over.
<i>Vro. vra.</i>	Vuestro, vuestra.	Your.
<i>V.<sup>to</sup> B.<sup>o</sup></i>	Visto bueno.	Examined and approved.
<i>X<sup>mo</sup> (o.)</i>	Diezmo.	Tithe.
<i>Xp.<sup>to</sup> (o.)</i>	Cristo.	Christ.
<i>Xpt.<sup>no</sup> (o.)</i>	Cristiano.	Christian.
<i>Xptóbal (o.)</i>	Cristóbal.	Christopher.
<hr/>		
1. <sup>o</sup> 1. <sup>a</sup>	Primero-a.	1. <sup>st</sup>
2. <sup>o</sup> 2. <sup>a</sup>	Segundo-a.	2. <sup>d</sup>
3. <sup>o</sup> 3. <sup>a</sup>	Tercero-a.	3. <sup>d</sup>
4. <sup>o</sup> 4. <sup>a</sup>	Cuarto-a.	4. <sup>th</sup>
25. <sup>o</sup> 25. <sup>a</sup>	Vijésimo-a quinto-a.	25 <sup>th</sup>
106. <sup>o</sup> 106. <sup>a</sup>	Centésimo-a sexto-a.	106 <sup>th</sup>

And so on, placing an *o* or an *a* over the cardinal number, according to the gender of the noun it refers to; that is, if it is a masculine noun the letter *o* should be added to the figure, and if a feminine, the letter *a*; said letters being the termination masculine or feminine of the ordinal numbers. See page 79 of the "Method."

#### OTHER ABBREVIATIONS,

*Some of which are common to both languages.*

\$	Pesos or duros.	Dollars.
§	Párrafo.	A paragraph.
p. <sup>o</sup> / <sub>o</sub>	Por ciento.	Per cent.

In Spanish the Roman numbers are used in the same manner as in English. As we often use them in this book when referring the scholar to the Lessons, and as, in consequence of their little use for other purposes, their value is not so generally known as that of the other figures, we think that an explanation of their value will not be amiss.

The I	stands for	1	The C	stands for	100
The V	"	5	The D	"	500
The X	"	10	The M	"	1000
The L	"	50			

The only letters that can be repeated are I, X, C, and M. Consequently, II stands for 2, XX for 20, CC for 200, and MM. for 2000; but V, L or D are never repeated. When a letter representing a small number precedes another of more value, the worth of the latter is lessened as much as the former is worth. Thus, IV is 4, IX is 9. XL is 40, CM is 900, etc.

# ETYMOLOGY.

## OF THE ARTICLES.

In Spanish there are three Articles: 1<sup>st</sup> The definite; 2<sup>d</sup> The indefinite; and 3<sup>d</sup> The partitive.

### DEFINITE ARTICLE.—*Singular.*

	<i>Mas.</i>	<i>Fem.</i>	<i>Neut.</i>	English.
<i>Nom.</i> (1)	el	la	lo	<i>the.</i>
<i>Poss.</i> . . .	del	de la	de lo	<i>of or from the.</i>
<i>Obj.</i> . . .	al	á la	á lo	<i>to the.</i>

### *Plural.*

<i>Nom.</i> . . .	los	las		<i>the.</i>
<i>Poss.</i> . . .	de los	de las	( <i>The Neuter has no plural.</i> )	<i>of or from the.</i>
<i>Obj.</i> . . .	á los	á las		<i>to the.</i>

The Neuter Article is used before the *mas. sing.* of adjectives, to express an abstract quality, as *lo bueno*, the good; *lo útil*, what is useful; *á lo hermoso*, to that which is beautiful.

### INDEFINITE ARTICLE.

	<i>Mas.</i>	<i>Fem.</i>	English.
<i>Nom.</i> . .	un (2)	una	<i>a or an.</i>
<i>Poss.</i> . .	de un	de una	<i>of or from a or an.</i>
<i>Obj.</i> . .	á un	á una	<i>to a or an.</i>

### PARTITIVE ARTICLE.—*Singular.*

	<i>Mas.</i>	<i>Fem.</i>	English.
<i>Nom.</i> . . .	algun (3)	alguna	<i>some.</i>
<i>Poss.</i> . . .	de algun	de alguna	<i>of or from some.</i>
<i>Obj.</i> . . . .	á algun	á alguna	<i>to some.</i>

### *Plural.*

<i>Nom.</i> . .	algunos or unos.	algunas or unas.	<i>some.</i>
<i>Poss.</i> . .	de algunos or unos.	de algunas or unas.	<i>of or from some.</i>
<i>Obj.</i> . .	á algunos or unos.	á algunas or unas.	<i>to some.</i>

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(1) See Note 3 page 13, "Method." (2) See Note 5 page 18, "Method."  
—(3) See same Note 5 page 18. Also the end of Lesson XI., and Notes 1 and 2 and Observations B. and C., Lesson XII.

## SUBSTANTIVES.

The names of rivers, kingdoms, towns, winds, and those which denote males or their professions, &c., are masculine.

The names of arts and sciences, figures of grammar, poetry and rhetoric, letters of the alphabet, and those which denote females, their professions, &c., are feminine.

Nouns ending in *a, d, ie, ez, umbre* or *ion*, are feminine; ending otherwise, are masculine. Exceptions to this rule will be found in Lesson LX.

Plural.—Add *s* to singular; but if the substantive end in a consonant, or in *ey*, add *es*. For more particulars, see Lesson IX.

Augmentatives end in *on, ozo*, masculine; *ona, oza*, feminine.—Diminutives of *endearment* end in *ito, ico*, masculine; and *ita, ica*, feminine: those of *contempt*, in *illo*, masculine; *illa*, feminine. They are added sometimes to adjectives as well as to substantives; and if the adjective or substantive end in a vowel, that vowel is suppressed before the augmentative or diminutive. For particulars, see Lesson XI.

## ADJECTIVES.

If the masculine end in *o*, change it into *a* for feminine: if masculine end in *on* or *an*, add *a* for feminine. If the adjective express a national quality, as *inglés*, English, add *a*; if masculine end in *a*, feminine and masculine are then the same. All others are the same in both genders. Form the plural of all, the same as substantives. See Lesson XV., for particulars.

COMPARISON.—*Regular.*

*Positive.*  
soberbio,

*Comparative.*  
mas soberbio,

*Superlative.*  
el mas soberbio, or la mas soberbia,  
or soberbisimo, *mas., ma, fem.*

*Irregular.*

bueno,  
malo,  
grande,  
pequeño,  
alto,  
bajo,

mejor,  
peor,  
mayor,  
menor,  
superior,  
inferior,

óptimo.  
pésimo.  
máximo.  
mínimo.  
supremo.  
ínfimo.

For more particulars, see Lesson XXX.

## PRONOUNS.

PERSONAL PRONOUNS.—*Singular.*

1st. Per.— <i>m. and f.</i>	Yo,	I,
2d. . . . .	Tú,	Thou.
3d. . . . <i>m.</i> . . . .	Él, (1)	He or it.
. . . . . <i>f.</i> . . . .	Ella,	She or it.
. . . . . <i>n.</i> . . . .	Lo, Ello,	It. (2)
. . . . . <i>m. and f.</i>	Usted, (3)	You, your honor, or your worship.

(1) See Obs. A., Lesson VII.

(2) See Note 1, Less. II.

(3) See Note 4, Less. I.

*Plural.*

1st. Per.— <i>m. and f.</i>	Nosotros-as or nos,	<i>We.</i>
2d. . . . .	Vosotros-as or vos,	<i>You.</i>
3d. . . . <i>m.</i> . . . .	Ellos,	<i>They.</i>
. . . . . <i>f.</i> . . . .	Ellas,	<i>They.</i>
. . . . . <i>n.</i> . . . .	<i>(Neuter has no plural).</i>	
. . . . . <i>m. and f.</i>	Ustedes,	<i>You, or your honors, &amp;c.</i>
Sing. <i>m. and f.</i>	Se,	<i>Himself, herself, itself; or to himself, to herself, to itself.</i>
Plur. <i>m. and f.</i>	Se,	<i>Themselves, or to themselves.</i>

*Usted* is commonly written *V.*, or *Vd.*, and *ustedes* *Vs.*, or *Vds.* (1); and they require the verb in the third person. *Yo* makes *mí*, and *tú* makes *tí*, in the oblique cases. *Conmigo*, *with me*; *contigo*, *with thee*; *consigo*, *with himself, with herself, with itself, with themselves*; *con él*, *with him*; *con ella*, *with her*; *con ellos*, *con ellas*, *with them*. The following is the OBJECTIVE: *á mí*, or *me*; *á nosotros*, or *nos*; *á tí*, or *te*; *á vosotros*, or *os*; *á él*, or *le*; *á ella* or *le*; *á ellos*, or *les*; *á ellas*, or *les*.

*Nosotros m.*; *nosotras f.*; *vosotros m.*; *vosotras f.*

## POSSESSIVE.

*Singular.**Plural.*

Mas.	Fem.	Mas.	Fem.	
Mío,	mía,	míos,	mías,	<i>my.</i>
tuyo,	tuya,	tuyos,	tuyas,	<i>thy.</i>
suyo,	suya,	suyos,	suyas,	<i>his, hers, theirs.</i>
nuestro,	nuestra,	nuestros,	nuestras,	<i>our.</i>
vuestro,	vuestra,	vuestros,	vuestras,	<i>your.</i>

## RELATIVE.

*Que*, *that*, *who*, or *which*, is of all genders, numbers, and cases. See Examples, page 110 and 111, "Method."

*Cual*, *which*, plural *cuales*, is of both genders.

*Quien*, *who*, plural *quienes*, relates to persons only.

*Cuyo*, *whose*, almost always precedes its substantive, and follows the declension of adjectives of two terminations. *Ambos*, *entrambos*, and *ambos á dos*, *both*, are declined in the same manner.

DEMONSTRATIVE.—*Singular.*

Mas.	Fem.	Neut.	
Este,	esta,	esto,	<i>this.</i>
ese,	esa,	eso,	}
aquel, (2)	aquella,	aquello,	

*Plural.*

Mas.	Fem.	
estos,	estas,	<i>these.</i>
esos,	esas,	}
aquellos, (2)	aquellas,	

*(The Neuter has no plural.)*

(1) See Note 4, p. 37, "Method"  
4\*

(2) See Ovs. A., p. 14, "Method."



## VERBS.

**TAKE NOTICE.**—In the following conjugations, the numbers 1, 2, 3, 4, denote the Present, Imperfect, Perfect, and Future of the Indicative Mood; 5, the Conditional; and 6, 7, 8, the Present, Imperfect, and Future of the Subjunctive; 9, the Gerund or Active Participle; 10, the Perfect, Passive or Past Participle.

*Conjugation of the Irregular, Auxiliary and Intransitive Verb*  
**HABER, To have.**

1. He, ha, ha; hemos or habemos, han, han,—has, habéis. (1) *I have, &c.*
2. Habia, habia, habia; habíamos, habian, habian,—habias, habiais. *I had, &c.*
3. Hube, hubo, hubo; hubimos, hubieron, hubieron,—hubiste, hubisteis. *I had, &c.*
4. Habré, habrá, habrá; habrémos, habrán, habrán,—habrás, habréis. *I shall have, &c.*
5. Habria or hubiera, habria or hubiera, habria or hubiera; habríamos or hubiéramos, habrian or hubieran, habrian or hubieran,—habrias or hubieras, habriais or hubierais. *I would have, &c.*
6. Haya, haya, haya; hayamos, hayan, hayan,—hayas, hayais. *I may have, &c.*
7. Hubiese or hubiera, hubiese or hubiera, hubiese or hubiera; hubiésemos or hubiéramos, hubiesen or hubieran, hubiesen or hubieran,—hubieses or hubieras, hubieseis or hubierais. (2) *I might have, &c.*
8. Hubiere, hubiere, hubiere; hubiéremos, hubieren, hubieren,—hubieres, hubiereis. *I shall have, &c.*
9. Habiendo. *Having.*
10. Habido. *Had.*

*Conjugation of the Irregular, Active, Transitive Verb*  
**TENER, To have, to hold, or to possess. (3)**

1. Tengo, tiene, tiene; tenemos, tienen, tienen,—tienes, tenéis. *I have, &c.*
2. Tenia, tenia, tenia; teníamos, tenian, tenian,—tenias, teniais. *I had, &c.*
3. Tuve, tuvo, tuvo; tuvimos, tuvieron, tuvieron,—tuviste, tuvisteis. *I had, &c.*

(1) We place the 2d. person, both singular and plural, at the end of each tense, and use in its place the verb in the 3d. person, with *Usted* for the singular, and *Ustedes* for the plural. For the advantages derived from this arrangement, see Note 8, page 137, "Method."

(2) The termination *ra*, is common to both the imperfect of the Subjunctive and Conditional, and may be used for either of the terminations *ria* or *se*, as in the above example. The same observation applies equally to all verbs in the Spanish Language.—See Syntax—*Use of the Tenses.*

(3) See Obs. A., page 25, "Method."

4. Tendré, tendrá, tendrá; tendremos, tendrán, tendrán,—tendrás, tendréis. *I shall have, &c.*

5. Tendria or tuviera, tendria or tuviera, tendria or tuviera; tendríamos or tuviéramos, tendrían or tuvieran, tendrían or tuvieran,—tendrias or tuvieras, tendríais or tuvierais. *I would have, &c.*

6. Tenga, tenga, tenga; tengamos, tengan, tengan.—tengas, tengais. *I may have, &c.*

7. Tuviese or tuviera, tuviese or tuviera, tuviese or tuviera; tuviésemos or tuviéramos, tuviesen or tuvieran, tuviesen or tuvieran,—tuvieses or tuvieras, tuvieseis or tuvierais. *I might have, &c.*

8. Tuviere, tuviere, tuviere; tuviéremos, tuvieren, tuvieren,—tuvieres, tuviereis. *I shall have, &c.*

9. Teniendo. *Having.*

10. Tenido. *Had.*

#### *Conjugation of the Irregular Verb SER, To be.*

1. Soy, es, es; somos, son, son,—eres, sois. *I am, &c.*

2. Era, era, era; éramos, eran, eran,—eras, erais, *I was, &c.*

3. Fui, fué, fué; fuimos, fueron, fueron,—fuiste, fuisteis, *I was, &c.*

4. Seré, será, será; seremos, serán, serán,—serás, seréis, *I shall be, &c.*

5. Sería, sería, sería; seríamos, serían, serían,—serías, seríais. *I would be, &c.: or fuera, fuera, fuera; fuéramos, fueran, fueran,—fueras, fuerais. I would be, &c.*

6. Sea, sea, sea; seamos, sean, sean,—seas, seais. *I may be, &c.*

7. Fuese, fuese, fuese; fuésemos, fuesen, fuesen,—fueses, fueseis. *I might be, &c.: or fuera, fuera, fuera; fuéramos, fueran, fueran,—fueras, fuerais. I might be, &c.*

8. Fuere, fuere, fuere; fuéremos, fueren, fueren,—fueres, fuereis. *I shall be, &c.*

9. Siendo. *Being.*

10. Sido. *Been.*

#### *Conjugation of the Irregular Neuter Verb*

##### *ESTAR, To be, or to stand.*

1. Estoy, está, está; estamos, están, están,—estás, estáis. *I am, &c.*

2. Estaba, estaba, estaba; estábamos, estaban, estaban,—estabas, estabais. *I was, &c.*

3. Estuve, estuvo, estuvo; estuvimos, estuvieron, estuvieron,—estuviste, estuvisteis. *I was, &c.*

4. Estaré, estará, estará; estaremos, estarán, estarán,—estarás, estaréis. *I shall be, &c.*

5. Estaría, estaría, estaría; estaríamos, estarían, estarían,—estarias, estaríais. *I would be, &c.: or estuviera, estuviera, estuviera; estuviéramos, estuvieran, estuvieran,—estuvieras, estuvierais. I would be, &c.*

6. Esté, esté, esté; estemos, estén, estén,—estés, estéis. *I may be, &c.*

7. Estuviere, estuviere, estuviere; estuviésemos, estuviesen, estuviesen,—estuvieses, estuvieseis. *I might be, &c.: or estuviera, estuviera, estuviera; estuviéramos, estuvieran, estuvieran,—estuvieras, estuvierais. I might be, &c.*

8. Estuviere, estuviere, estuviere; estuviéremos, estuvieren, estuvieren,—estuvieres, estuviereis. *I shall be, &c.*

9. Estando. *Being.*

10. Estado. *Been.*

#### OBSERVATIONS ON THE FOUR PRECEDING VERBS.

HABER, as it has been stated before, is *intransitive*, and consequently is not followed by an accusative or objective case: it is used for forming the compound tenses of all verbs, and is frequently used impersonally in the third person singular; it then means *to be*. (See Note, page 185, "Method"). When thus used, the third person singular of the present indicative is *hay*, and not *ha*. Ex.: *hay, there is or there are; habia or hubo, there was or there were; habrá, there will be; haya, there may be, &c. &c.*—TENER is *transitive*, and governs the accusative or objective case; it has the same *active* signification as *to have* in English. Ex.: *tengo casas, I have houses.*—SER is used in speaking of the *natural* qualities or *unchangeable* states of persons or things; ESTAR is used when speaking of their *accidental* qualities, or of the *changeable* circumstances in which persons or things may be placed. (See Note page 97, "Method"). The passive voice is generally conjugated with *ser*, and in some cases is expressed by the reflective pronoun *se*, as will be explained in the Syntax.

### REGULAR VERBS.

FIRST CONJUGATION.—*Infinitive ends in AR, as*  
AMAR, *To love.*

1. Amo, ama, ama; amamos, aman, aman,—amas, amáis. *I love, &c.*

2. Amaba, amaba, amaba; amábamos, amaban, amaban,—amabas, amabais. *I was loving, &c.*

3. Amé, amó, amó; amámos, amaron, amaron,—amaste, amasteis. *I loved, &c.*

4. Amaré, amaré, amaré; amarémos, amarán, amarán,—amarás, amaréis. *I shall love, &c.*

5. Amaria, amaria, amaria; amaríamos, amarian, amarian,—amarías, amaríais: *or amara, amara, amara; amáramos, amaran, amaran,—amaras, amarais. I would love, &c.*

6. Ame, ame, ame; amémos, amen, amen,—ames, améis. *I may love, &c.*

7. Amase, amase, amase; amásemos, amasen, amasen,—amases, amaseis: *or amara, etc. I might love, &c.*

8. Amare, amare, amare; amáremos, amaren, amaren,—amares, amareis. *I shall love, &c*  
 9. Amando. *Loving.* 10. Amado. *Loved.*

SECOND CONJUGATION.—*Infinitive ends in ER, as*  
 BEBER, *To drink.*

1. Bebo, bebe, bebe; bebémos, beben, beben,—bebes, bebeis. *I drink, &c.*  
 2. Bebia, bebia, bebia; bebíamos, bebian, bebian,—bebias, bebiais. *I was drinking, &c.*  
 3. Bebí, bebió, bebió; bebimos, bebieron, bebieron,—bebiste, bebisteis. *I drank, &c.*  
 4. Beberé, beberá, beberá; beberémos, beberán, beberán,—beberás, beberéis. *I will drink, &c.*  
 5. Beberia, beberia, beberia; beberíamos, beberian, beberian,—beberias, beberiais: *or* bebiera, bebiera, bebiera; bebiéramos, bebieran, bebieran,—bebieras, bebierais. *I would drink, &c.*  
 6. Beba, beba, beba; bebamos, beban, beban,—bebas, bebais. *I may drink, &c.*  
 7. Bebiese, bebiese, bebiese; bebiésemos, bebiesen, bebiesen,—bebieses, bebieseis: *or* bebiera, etc. *I might drink, &c.*  
 8. Bebiere, bebiere, bebiere; bebiéremos, bebieren, bebieren,—bebieres, bebiereis. *I shall drink, &c.*  
 9. Bebiendo. *Drinking.* 10. Bebido. *Drunk.*

THIRD CONJUGATION.—*Infinitive ends in IR, as*  
 SUBIR, *To go up.*

1. Subo, sube, sube; subimos, suben, suben,—subes, subis. *I go up, &c.*  
 2. Subia, subia, subia; subíamos, subian, subian,—subias, subiais. *I was going up, &c.*  
 3. Subí, subió, subió; subimos, subieron, subieron,—subiste, subisteis. *I went up, &c.*  
 4. Subiré, subirá, subirá; subirémos, subirán, subirán,—subirás, subiréis,—*I will go up, &c.*  
 5. Subiria, subiria, subiria; subiríamos, subirian, subirian,—subiriamas, subiriais: *or* subiera, subiera, subiera; subiéramos, subieran, subieran,—subieras, subierais. *I would go up, &c.*  
 6. Suba, suba, suba; subamos, suban, suban,—subas, subais. *I may go up, &c.*  
 7. Subiese, subiese, subiese; subiésemos, subiesen, subiesen,—subieses, subieseis: *or* subiera, etc. *I might go up, &c.*  
 8. Subiere, subiere, subiere; subiéremos, subieren, subieren,—subieres, subiereis. *I shall go up, &c.*  
 9. Subiendo. *Going up.* 10. Subido. *Gone up.*

## REFLECTIVE VERBS.

These verbs are formed by prefixing to the verb the accusative cases of the personal pronouns, each of them being of the same person as the nominative of the verb: *as, me alabo, or yo me alabo, I praise myself; él se levanta, he raises himself, or rises; nos lisonjeábamos, we were flattering ourselves; se fueron, they went away.* The reflexive verbs are conjugated through all the tenses of the indicative and subjunctive mood, in the following manner:

*Me asombro, I astonish myself, or am astonished,*  
 (Vd.) *se asombra, You astonish yourself, or are astonished,*  
*Se asombra, He astonishes himself, or is astonished;*  
*Nos asombramos, We astonish ourselves, or are astonished,*  
 (Vds.) *se asombran, You astonish yourselves, or are astonished,*  
*Se asombran, They astonish themselves, or are astonished.*  
 —*Te asombras, Thou astonishest thyself, or art astonished,*  
 —*Os asombráis, You astonish yourselves, or are astonished.*

N. B.—The second meaning here given is the *correct one*, by which it should be translated into English; the first being only a literal translation of the Spanish. The infinitive is *asombrarse, to be astonished.* Participles: *asombrándose, being astonished; asombrado, astonished.* The imperative is as follows:

*Asómbrese Vd., Be you astonished,*  
*Asómbrese, Let him be astonished;*  
*Asombrémonos, Let us be astonished,*  
*Asómbrense Vds., Be you astonished,*  
*Asómbrense, Let them be astonished.*  
 —*Asómbrate, Be thou astonished,*  
 —*Asombraos, Be you astonished.*

## FORMATION OF THE IMPERATIVE IN ALL VERBS.

The imperative mood is formed in the following manner:

The 2d. per. sing., same as 3d. per. Indic. Pres.  
 The 2d. per. plur., changes *r* of the Infin. into *d*.  
 The 1st. per. plur. } same as corresponding  
 The 3d. per. sing. & plur. } pers. of Subj. Pres.

To this rule there are only a few exceptions, which will be found in the Irregular Verbs. The irregularity in the imperative is in the second person singular.

## IRREGULAR VERBS.

## IRREGULAR VERBS IN GENERAL.

The verbs in *car, cer, cir, gar, ger, gir, guir* and *quir*, are not irregular; because those ending in *car*, change the *c* into *qu* when the *c*

is to be followed by an *e*: those in *cer* and *cir*, some excepted, change the *c* into *z*, when it is to be followed by *a* or *o*: those in *gar*, have an *u* before the termination *e*: those in *ger* and *gir*, change the *g* into *j*, when it is followed by an *a* or an *o* (1): those in *guir* lose the *u* before either of the last two named vowels; and those in *quir* change the *qu* into *c* before the same already quoted vowels: this change being made in order to preserve the soft or strong pronunciation of the root; as, *pecar*, *peque*; *vencer*, *venzo*, *venza*; *uncir*, *unzo*, *unza*; *pagar*, *pague*; *coger*, *coja*, *cojo*; *fingir*, *finjo*, *finja*; *seguir*, *sigo*, *siga*; *delinquir*, *delinco*, *delinca*.

Even the verbs of the first conjugation, whose infinitive have an *e* for the last radical letter, are not irregular; and this *e* is doubled in some tenses; as, *alancear*, *alanceé*, to wound with a lance; *aguijonear*, *aguijoneé*, to prick forward; *gorjear*, *gorjeé*, to warble; *golpear*, *golpeé*, to strike. Because the first *e* is radical, and the second is the invariable termination of the regular verbs of the first conjugation in the same tenses.

Neither are the verbs ending in *aer*, *eer*, *oir*, *uir*, irregular (these two vowels being two syllables), as *caer*, *creer*, *oir*, *huir*. They only change the radical *i* into *y* in the gerund, preterite, and its dependants; as, *cayendo*, *cayó*, *cayera*, *cayese*, *cayere*.

#### IRREGULAR VERBS OF THE FIRST CONJUGATION.

##### ACERTAR, *To hit the mark.*

Its irregularity is between the radical letters: it has an *i* before *e* in the three Presents, except in the first and second persons plural; as,

IND. Pres.—Yo *acierto*, Vd. *acierta*, Él *acierta*; Vds. *aciertan*, Ellos *aciertan*,—Tú *aciertas*.

IMPERATIVE.—*Acierte* Vd., *acierte* él; *acierten* Vds., *acierten* ellos, —*acierta* tú.

SUBJ. Pres.—Yo *acierta*, Vd. *acierta*, Él *acierta*; Vds. *acierten*, Ellos *acierten*,—Tú *aciertes*.

All the other tenses and persons not expressed here, are regular. There is the same irregularity in the following verbs:

Acrecentar, (2)	aserrar,	calentar,	derrengar,
adestrar,	atestar, <i>por</i> }	cegar,	desterrar,
alentar,	llenar, }	cerrar,	despertar,
apacentar,	atestar, (8)	comenzar,	empedrar,
apretar,	aterrar,	concertar,	empezar,
arrendar,	atravesar,	confesar,	encerrar,
asertar,	aventar,	decentar,	encomendar,

(1) Were those verbs written with a *j*, they would not be irregular  
See Note page 28.

(2) The meaning of all these verbs will be found in the alphabetical list of irregular verbs, which is given at the end of this Appendix.

(8) Not irregular.

enterrar,	infernar,	pensar,	sembrar,
errar,	invernar,	quebrar,	sentarse,
escarmentar,	mentar,	recomendar.	sosegar,
fregar,	merendar,	regar,	temblar,
governar,	negar,	reventar,	tentar,
helar,	nevar,	segar,	tropesar.
herrar,			

And their compounds; except *intenter* (to intend).

### ACOSTARSE, *To lie down.*

Changes the radical *o* into *ue*, in the same tenses and persons in which the verb *acertar* takes an *i*.

IND. Pres.—Yo me acuesto, Vd. se ecuesta, Él se acuesta; Vds. se acuestan, Ellos se acuestan,—Tú te acuestas.

IMPERATIVE.—Acuéstese Vd., acuéstese él; acuéstense Vds., acuéstense ellos,—acuéstate tú.

SUBJ. Pres.—Yo me acueste, Vd. se acueste, Él se acueste; Vds. se acuesten, Ellos se acuesten,—Tú te acuestes.

The same irregularity is also to be found in the following verbs:

Acordarse,	contar,	hollar,	rogar,
agorar,	costar,	mostrarse,	solar,
almorzar,	descollarse,	poblarse,	soldar,
amolar,	desollar,	probar,	soltarse,
apostar,	desvergonzarse,	recordarse,	sonar,
aprobar,	emporcarse,	recostarse,	soñar,
asolar,	encordar,	regoldar,	tostar,
atronar,	encontrar,	renovar,	trocar,
avergonzarse,	engrosar,	rescontrar,	tronar,
colar,	forzar,	resollar,	volar,
consolar,	holgarse,	rodar,	volcarse,

And their compounds, except *arrogar*, *derogar*, *interrogar*, *prorogar*, *subrogar*, *destronar*, and *entronar*.

ANDAR.—3. anduve, etc. (1); 7. anduviera or anduviese, etc.; 8. anduviere, etc.

DAR.—1. doy, etc.; 3. di, etc.; 7. diera or diese, etc.; 8. diere, etc.

### JUGAR, *To play*, (not an instrument, for that is *Tocar*).

IND. Pres.—Yo juego, Vd. juega, Él juega; Vds. juegan, Ellos juegan,—Tú juegas.

IMPERATIVE.—Juegue Vd., juegue él; jueguen Vds., jueguen ellos,—juega tú.

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(1) We give only the irregular persons. When etc. is placed after the verb, it denotes that the following persons of that tense are formed accordingly, that is, that they have the same irregularity.

**SUBJ. Pres.**—Yo juegue, Vd. juegue, Él juegue; Vds. jueguen, Ellos jueguen,—Tú juegues.

#### IRREGULAR VERBS OF THE SECOND CONJUGATION.

All the verbs ending in *acer*, *ecer*, and *ocer*, have a *z* before the radical *c*, whenever this is to be followed by an *a* or *o*; as, *nacer*, *nazco*, *nazca*; *crecer*, *crezco*, *crezca*; *conocer*, *conozco*, *conozca*: except *hacer*, *cocer*, *torcer*, and their compounds.

#### LIST OF SUCH VERBS.

Aborrecer,	empobrecer,	entontecer,	humedecer,
acaecer,	enardecer,	entorpecerse,	mecerse,
acontecer,	encallecer,	entristecerse,	merecer,
adolecer,	encalvecer,	entullecer,	mohecer,
adormecer,	encanecer,	entumecerse,	nacer,
agradecer,	enloquecer,	envejecerse,	negrecer,
amortecerse,	enrudecerse,	enverdecer,	obedecer,
anochecer,	endurecer,	escarnecer,	oscurecer,
apetecer,	enflaquecer,	esclarecer,	ofrecer,
carecer,	enfurecerse,	espavorecer,	padecer
complacer,	engrandecer,	establecer,	parecer,
conocer,	enmohecerse,	estremecerse,	perecer,
convalecer,	enmudecer,	fallecer,	pertenecer,
crecer,	ennoblecer,	favorecer,	placer,
descaecer,	ennudecer,	fenecer,	prevalecer,
desvanecerse,	ensoberbecerse,	florecer,	remanecer,
embrutecerse,	entallecer,	fortalecer,	restablecer,
embravecerse,	enternecer,	guarnecer,	reverdecer.

**HACER.**—1. Yo hago. 3. Yo hice, Vd. hizo, Él hizo; Nosotros hicimos, etc.,—Tú hiciste. 4. Yo haré, etc. 5. Yo haria *or* hiciera, etc. 6. Yo haga, etc. 7. Yo hiciese, etc. 8. Yo hiciera, etc. 10. hecho. *Imperative*, haz tú.

All the compounds of *hacer* follow the same irregularity, except the imperative of *satisfacer*, which may be *satisfaz*, or *satisface tú*.

#### ASCENDER, *To ascend*.

This verb has an *i* before its radical *c*, in the same tenses and persons, and in the same manner, as the verb *acertar*. The same irregularity is to be found in the following verbs, and their compounds, except *pretender* and *ofender*.

Atender,	defender,	entender,	perder,
cerner,	desatender,	estender,	tender,
condescender,	descender,	heder,	transcender,
contender,	encender,	hender,	verter.

#### ABSOLVER, *To absolve*.—10. *Absuelto*.

Changes the radical *o* into *ue*, in the same tenses and persons, and



in the same manner, as the verb *acostar* : and the same irregularity is to be found in the following verbs, and their compounds :

Cocer,	morder,	solver,	<i>past part</i>	suelto.
doler,	mover,	torcer,	"	tuerto.
llover,	soler,	volver.	"	vuelto.

**PODER.**—1. Yo puedo, Vd. puede, Él puede; Vds. pueden, Ellos pueden.—Tú puedes. 3. Yo pude, etc. 4. Yo podré, etc. 5. Yo podría or pudiera, etc. 6. Yo pueda, Vd. pueda, Él pueda; Vds. puedan, Ellos puedan,—Tú puedas. 7. Yo pudiese, etc. 8. Yo pudiere, etc. 9. pudiendo.

**VER.**—1. Yo veo. 2. Yo veia, etc. 6. Yo vea, etc. 10. visto.

**CAER.**—1. Yo caigo. 3. Yo caí, Vd. cayó; Él cayó; Vds. cayeron, Ellos cayeron. 6. Yo caiga, etc. 7. Yo cayese or cayera, etc. 8. Yo cayere, etc. 9. cayendo.

**CABER.**—1. Yo quepo. 3. Yo cupe, etc. 4. Yo cabré, etc. 5. Yo cabria, etc. 6. Yo quepa, etc. 7. Yo cupiese, etc. 8. Yo cupiere, etc.

**PONER.**—1. Yo pongo. 3. Yo puse, etc. 4. Yo pondré, etc. 5. Yo pondria or pusiera, etc. 6. Yo ponga, etc. 7. Yo pusiese, etc. 8. Yo pusiere, etc. *Imperative*, pon tú.—Its compounds the same.

**QUERER.**—1. Yo quiero, Vd. quiere, Él quiere; Vds. quieren, Ellos quieren,—Tú quieras, etc. 4. Yo querré, etc. 5. Yo querria or quisiera, etc. 6. Yo quiera, Vd. quiera, Él quiera; Vds. quieran, Ellos quieran,—Tú quieras. 7. Yo quisiese, etc. 8. Yo quisiere, etc.

**SABER.**—1. Yo sé. 3. Yo supe, etc. 4. Yo sabré, etc. 5. Yo sabria or supiera, etc. 6. Yo sepa, etc. 7. Yo supiese, etc. 8. Yo supiere, etc.

**TRAER.**—1. Yo traigo. 3. Yo traje, etc. 6. Yo traiga, etc. 7. Yo trajese or trajera. 8. Yo trajere. 9. trayendo.—Its compounds the same.

**VALER.**—1. Yo valgo. 4. Yo valdré, etc. 5. Yo valdria, etc. 6. Yo valga, etc.

**OLER.**—1. Yo huelo, Vd. huele, Él huele; Vds. huelen, Ellos huelen,—Tú hueles. 6. Yo huela, Vd. huela, Él huela; Vds. huelan, Ellos huelan,—Tú huelas.

#### IRREGULAR VERBS OF THE THIRD CONJUGATION.

Verbs ending in *uir*, these two vowels being in two syllables, take a *y* between the radical letters and the termination of the three presents, except the first and second person plural of the indicative, and the second plural of the imperative.

**ARGÜIR.**—1. Yo arguyo, Vd. arguye, Él arguye; Vds. arguyen, Ellos arguyen,—Tú arguyes. 3. Vd. arguyó, Él arguyó; Vds. arguyeron, Ellos arguyeron. 6. Yo arguya, etc. 7. Yo arguyera, etc. 8. Yo arguyere, etc. 9. arguyendo.

The same irregularity is to be found in the following verbs :

Atribuir,	concluir,	contribuir,	destruir,	distribuir,
circuir,	constituir	construir,	disminuir,	estatuir,

esclair,	imbuir,	instruir,	obstruir,	restituir,
fluir,	incluir,	luir,	prostituir,	retribuir,
huir,	instituir,	muir,	recluir,	sustituir.

All the verbs ending in *ucir*, take a *z* before the radical *c* (like the verbs ending in *ecer*, of the second conjugation), in the first person singular of the present of the indicative, in all those of the present of the subjunctive, in the first plural, and in the third of the singular and plural of the imperative; as, *carezco*, *carezca*, come from *carecer*, to want; *luzco*, *luzca*, come from *lucir*, to shine.

Besides this irregularity, which is common to all the verbs ending in *ucir*, the verbs ending in *ducir* have another, which may be seen in the next example.

CONducir.—3. conduje, etc.; 7. condujera, etc.; 8. condujere, etc.

The same irregularity is to be found in the following: *deducir*, *inducir*, *introducir*, *producir*, *reducir*, *reproducir*, *seducir*, *traducir* (to translate).

#### SENTIR, *To feel.*

This verb takes an *i* before its radical *e* in some persons, and in others changes the *e* into *i*; as,

1. Yo siento, Vd. siente, Él siente; Vds. sienten, Ellos sienten,—Tú sientes 3. Vd. sintió, Él sintió; Vds. sintieron, Ellos sintieron. 6. Yo sienta, etc. 7. sintiese or sintiera, etc.; 8. sintiere, etc.; 9. sintiendo. *Imperative*, sienta Vd., sienta él; sintamos nosotros, sientan Vds., sientan ellos,—siente tú.

There is the same irregularity in the following verbs:

Adherir,	conferir,	diferir,	herir,	pervertir,
adquirir,	consentir,	dijerir,	inferir,	preferir,
advertir,	controvertir,	divertir,	invertir,	requerir,
arrepentirse,	convertir,	erguir, (*)	injerir,	referir,
asentir,	deferir,	hervir,	mentir,	sujerir.
zaherir,				

#### PEDIR, *To beg, or ask.*

Changes the radical *e* into *i*, in the tenses and persons as follow:

1. Yo pido, Vd. pide, Él pide; Vds. piden, Ellos piden,—Tú pides. 3. Vd. pidió, Él pidió; Vds. pidieron, Ellos pidieron. 6. Yo pida, etc. 7. Yo pidiese or pidiera, etc. 8. Yo pidiera, etc. 9. Pidiendo. *Imperative*, Pida Vd., pida él; pidamos nosotros, pidan Vds., pidan ellos,—pide tú.

In like manner the following verbs and their compounds are conjugated:

Ceñir,	estreñir,	enchir,	jemir,	reir,	seguir,
colejir,	derretir,	envestir,	medir,	rendir,	servir,
competir,	desleir,	engreir,	heñir,	reñir,	teñir,
concebir,	elejir,	freir,	rejir,	repetir,	vestir.

---

(\*) *Erguir* has an *h* before the additional *i*, and loses the *u* before *a* or *e*

**DORMIR.**—1. Yo duermo, Vd. duerme, Él duerme; Vds. duermen, Ellos duermen.—Tú duermes. 3. Vd. durmió, Él durmió; Vds. durmieron. Ellos durmieron. 6. Yo duerma, etc. 7. Yo durmiese or durmiera, etc. 8. Yo durmiere, etc. 9. durmiendo.

There is the same irregularity in the verb *morir*, to die, and besides, its past part. is *muerto*.

**VENIR** (to come), and its compounds, have the following irregularity:—1. Yo vengo. 3. Yo vine, etc. 4. Yo vendré, etc. 5. Yo vendría or viniera, etc. 6. Yo venga, etc. 7. Yo viniese, etc. 8. Yo viniere, etc. 9. viniendo. *Imperative*, ven tú.

**ASIR.**—1. Yo asgo. 6. Yo asga, etc.

**DECIR.**—1. Yo digo. 3. Yo dije, etc. 4. Yo diré, etc. 5. Yo diría or dijera, etc. 6. Yo diga, etc. 7. Yo dijese, etc. 8. Yo dijere, etc. 9. diciendo. 10. dicho. *Imperative*, di tú.

*Predecir*, to predict, entirely follows the verb *decir*; but *contradecir*, to contradict, and *desdecir*, to disown, differ in the imperative, *contradice tú*—*desdice tú*; the rest as in *decir*.

**BENDECIR.**—4. Yo bendicere, etc. 5. regular. 10. bendecido or bendito. *Imperative*, bendice tú. The rest as in *decir*.

**MALDECIR** (to curse), same as *bendecir*.

**PODRIR** (to rot), and its compounds, change the radical *o* into *u*, in the tenses and persons which follow:—1. Yo pudro, Vd. pudre, Él pudre; Vds. pudren, Ellos pudren.—Tú púdras. 3. Vd. pudrió, Él pudrió; Vds. pudrieron, Ellos pudrieron. 6. Yo pudra, etc. 7. Yo pudriese or pudriera, etc. 8. Yo pudriese, etc. 9. pudriendo.

**OIR.**—1. Yo oigo, Vd. oye, Él oye; Vds. oyen, Ellos oyen.—Tú oyes. 3. Vd. oyó, Él oyó; Vds. oyeron, Ellos oyeron. 6. Yo oiga, etc. 7. Yo oyese or oyera, etc. 8. Yo oyere, etc. 9. oyendo. *Active part.*, oyente.

*Entrecoir*, same as *oir*.

**SALIR**, and compounds:—1. Yo salgo. 4. Yo saldré, etc. 5. Yo saldría, etc. 6. Yo salga, etc. *Imperative*, sal tú.

**IR.**—1. Yo voy. Vd. va, etc. 2. Yo iba, etc. 3. Yo fui, etc. 6. Yo vaya, etc. 7. Yo fuese or fuera, etc. 8. Yo fuere, etc. *Imperative*, ve tú; vamos or vayamos.

Observe, that *profesar*, *innovar*, and *ofender*, are not irregular like *confesar*, *renovar*, and *defender*; the three first being used as regular, and the others as irregular. *Intentar* is not irregular.

☞ The scholar will prepare for each Lesson, the full conjugation of one of the irregular verbs explained in this Treatise, according to the rules given for each one of them; so as to become familiar with all their tenses and irregularities.

## IMPERSONAL VERBS

Are those which are almost always used in the third person singular; as,

Amanecer, escarchar, granizar, llover, relampaguear,  
 anohecer, helar, llover, nevar, tronar.

PLACER.—3. plugó. 6. plegue. 7. pluguiera.

### IRREGULAR PARTICIPLES.

For a List of those verbs that have the past participle irregularly formed, as well as those with two participles, see page 176 of the "Method."

### ADVERBS.

An Adverb is an indeclinable part of speech which qualifies the meaning of a verb, a participle, and even of another adverb; for instance, *leer mal*, to read *badly*; *ciegamente apasionado*, blindly passionate; *bien hecho*, well made or done. Sometimes the adverb is united to a noun, because constant use has sanctioned it; for instance when we say, *Cárlos, ántes soldado y hoy Rey*, Charles, formerly a soldier and now a king; *Alejandro, siempre héroe*, Alexander, always a hero; *ayer comerciante y hoy mendigo*, yesterday a merchant, to-day a beggar, &c.

Adverbs are divided into ten classes, viz.:

- |                   |                    |                      |
|-------------------|--------------------|----------------------|
| 1. of place.      | 5. of order.       | 8. of doubt.         |
| 2. of time.       | 6. of affirmation. | 9. of interrogation. |
| 3. of quantity.   | 7. of negation.    | 10. of manner.       |
| 4. of comparison. |                    |                      |

Obs.—Most of the English adverbs ending in *ly*, are formed in Spanish, by adding *mente* to adjectives; as, *cortés*, polite; *cortésmente*, politely; *comun*, common; *comunmente*, commonly. Should the adjective from which the adverb is derived, have two terminations, the feminine must be selected for the forming of the adverb; as, *alto*, *alta*, *altamente*, highly; *piadoso*, *piadosa*, *piadosamente*, piously. When two or more adverbs in *mente*, are to modify the same verb, all the adverbs lose the termination *mente*, except the last; as, *él habla clara y elegantemente*, he speaks clearly and elegantly; *cuando calumnian á tú amigo, abierta y descaradamente defiende su causa*, when thy friend is calumniated, openly and boldly defend his cause

#### OF PLACE.

*Aquí*, here; *allí*, *ahí*, there; *allá*, yonder; *por aquí*, this way; *hasta aquí*, hitherto; *fuera*, out, abroad; *léjos* (*de léjos*), far (*afar* off); *cerca*, near; *al lado*, by the side; *aparte*, aside; *arriba*, above; *sobre*, over; *encima*, upon; *debajo*, underneath; *abajo*, down, under; *de abajo*, from below; *de adelante*, from before; *de atrás*, from behind; *cerca, á la mano*, nigh at hand; *en alguna parte*, somewhere; *en ninguna parte*, nowhere; *en cualquiera parte*, anywhere; *en alguna otra parte*, somewhere else; *en otra parte*, elsewhere; *en ninguna otra parte*, nowhere else.

## OF TIME.

*Entonces*, then; *hoy*, to-day; *ayer*, yesterday; *cada dia*, todos los dias, every day; *ayer mañana*, yesterday morning; *ayer tarde*, yesterday evening; *anoche*, last night; *mañana*, to-morrow; *pasado mañana*, the day after to-morrow; *mañana en la noche*, to-morrow night; *el otro dia*, the other day; *la semana pasada*, last week; *últimamente*, lately; *ya*, already; *aun*, still, yet; *luego*, presently; *prontamente*, quickly; *en breve*, *brevemente*, shortly; *tarde*, late; *temprano*, early; *presto*, soon; *con tiempo*, betimes; *antiguamente*, formerly; *en tiempos atras*, heretofore; *en lo sucesivo*, hereafter, henceforth; *siempre*, ever, always; *nunca*, never; *pocas vezes*, seldom; *á menudo*, often; *algunas vezes* or *á vezes*, sometimes; *de cuando en cuando*, occasionally; *de tiempo en tiempo*, from time to time; *una vez en cuando*, now and then; *antes*, before; *despues*, after; *desde*, since; *mucho tiempo ha*, long ago; *hasta*, till, until; *continuamente*, continually.

## OF QUANTITY.

*Mucho*, much; *demasiado*, too much; *mas*, more; *poco*, little; *casi*, almost; *bastante*, enough; *harto*, sufficiently; *totalmente*, wholly.

## OF COMPARISON.

*Mas que*, more than; *ménos*, less; *mejor*, better; *del mismo modo*, likewise; *antes mas*, rather more; *peor*, worse; *muy*, very; *con mucho*, by far.

## OF ORDER.

*Primero*, first; *sobre todo*, above all; *en primer lugar*, in the first place; *en segundo lugar*, in the second place; *despues*, after; *á montones*, in heaps; *confusamente*, confusedly; *indistintamente*, *sin distincion*, indiscriminately.

## OF AFFIRMATION.

*Sí*, yes; *aun*, even; *sin duda*, without doubt; *ciertamente*, surely; *seguramente*, certainly; *de todos modos*, by all means; *por supuesto*, of course.

## OF NEGATION.

*No*, no; *ni*, nor; *tampoco*, neither; *de ningun modo*, by no means; *de ninguna suerte*, in no wise.

## OF DOUBT.

*Tal vez*, *quizá*, *acaso*, perhaps; *á penas*, scarcely; *probablemente* probably; *es dudoso*, it is doubtful.

## OF INTERROGATION.

¿*Adónde*? whither? ¿*Donde*? ¿*Endónde*? where? ¿*Cómo*? how? ¿*Cuándo*? when? ¿*Cuánto*? how much? ¿*Por qué*? why?

## OF MANNER.

*Bien*, well; *mal*, badly; *así*, thus; *despacio*, slowly; *alto*, loudly, *recio*, strongly; *apriesa*, hastily; *bajo*, lowly; *presto*, quickly; *fuertemente*, strongly; and all those ending in *mente*.

A COLLECTION OF ADVERBS REQUIRING *de* BEFORE THE NOUNS  
WHICH COME AFTER THEM.

*Acerca de*; as, *acerca de lo que me dijo*, concerning what he told me.  
*A cubierto de*; as, *á cubierto de la lluvia*, under shelter from the rain.  
*Ademas de*; as, *ademas de lo que oí*, besides what I heard.  
*Al lado de*; as, *siéntese Vd. al lado de ella*, sit down by her.  
*Antes de*; as, *antes del sermon*, before the sermon.  
*A pesar de*; as, *á pesar de él*, in spite of him.  
*Cerca de*; as, *cerca de casa*, near home.  
*Debajo de*; as, *debajo de la silla*, under the chair.  
*Delante de*; as, *delante del rey*, before the king.  
*Dentro de*; as, *dentro de la iglesia*, within, or inside of the church.

PREPOSITIONS.

A Preposition is an indeclinable part of speech, which expresses the relation between nouns and verbs.

Prepositions are divided into seven different classes, viz.:

- |              |                   |               |
|--------------|-------------------|---------------|
| 1. of place. | 4. of exception.  | 6. of end.    |
| 2. of time.  | 5. of opposition. | 7. of causes. |
| 3. of union. |                   |               |

Prepositions of PLACE, are those which refer to a place or to a situation, and are as follows:

*Á*, to; *ante*, before or in presence of; *de*, of or from; *hácia*, to or towards; *sobre*, upon or on; *desde*, from; *en*, in or at; *entre*, among, between; *detrás*, behind; *tras*, after; *enfrente*, opposite.

Prepositions of TIME, are those which refer to time, and are as follows:

*Á*, at; *antes*, before; *en*, in or at; *después*, afterwards; *miéntras*, while; *desde*, since; *hasta*, until; *entre*, between.

Prepositions of UNION, are those whose meaning is *uniting*; for instance:—*Con*, with; *junto*, close; *al par*, even.

Prepositions of EXCEPTION, are:—*Escepto*, *ménos*, except; *fuera*, out or besides; *salvo*, safe, or except.

Prepositions of OPPOSITION, serve to express opposition in the meaning of a sentence; as,—*Contra*, against; *á pesar*, in spite of; *no obstante*, notwithstanding.

Prepositions of END, are used to express a final object, and they are:—*Á*, at or to; *acerca*, about; *hácia*, towards; *para*, to or for, in order to; *para con*, towards; *en*, by or in.

Prepositions of CAUSE, are those which express the cause, the origin, the instrument, or the right of property of or in an object or a person, and they are as follows:

*De*, of, from; *por*, by, for, on account, or through; *con*, with.

## CONJUNCTIONS.

A Conjunction is an indeclinable part of speech, which expresses relation between two phrases or sentences.

Conjunctions are divided into nine classes, viz.:

- |                 |                  |                 |
|-----------------|------------------|-----------------|
| 1. Copulative.  | 4. Conditional.  | 7. Comparative. |
| 2. Disjunctive. | 5. Causal.       | 8. Conclusive.  |
| 3. Adversative. | 6. Continuative. | 9. Objective.   |

1st. COPULATIVE CONJUNCTIONS are those which indicate the relation of conformity or equality between two sentences; they are as follows:

*Affirmative*: y, and; é, and (1). *Negative*: ni, nor or neither; no, no or not. *Tambien*, also; *ademas*, moreover.

2d. DISJUNCTIVE CONJUNCTIONS, though the name is not sense, because if it is a conjunction it cannot be a disjunction, yet we must submit ourselves to the general acceptation of the words, and say that they are those which indicate alternative or division; they unite sentences, but disjoin the meaning or idea conveyed in the two members thereof, viz.:

Ó, ú (1), or; ya, ora, sea, bien sea, whether; tampoco, neither; mas bien, rather.

3d. ADVERSATIVE CONJUNCTIONS are those which express some opposition between a preceding and a following sentence; viz.:

Mas, pero, but; aun cuando, even if; sino, but (3); bien que, though; no obstante, nevertheless; á pesar, in spite; aunque, although; sin embargo, con todo, however.

4th. CONDITIONAL CONJUNCTIONS are those which express a hypothesis or condition; as,

Si, if; como, how; con tal que, provided; dado que, granted that; á ménos que, á no ser que, unless.

5th. CAUSAL CONJUNCTIONS are those which precede the sentence, expressing the causes of what has been said in the preceding phrase, and are as follows:

Por, by or for; porque, because; por 'anto, therefore; pues, since; for; pues que, since.

6th. CONTINUATIVE CONJUNCTIONS are those which connect the preceding sentence with that which follows it; they are the following: *Pues*, *supuesto que*, since; *así*, thus; *así como*, so as; *con que*, in as.

7th. COMPARATIVE CONJUNCTIONS are those by which we compare the preceding sentence with that which follows it; viz.: *as*; *así que*, as soon as; *á modo*, *á guisa*, in a manner or as; *tal*, such; *cual*, as it. *as or like*;

Note 1, P. 23, "Method." (2) See Oss. B. p. 37, "Method"

8th. **CONCLUSIVE CONJUNCTIONS** are those which bring a conclusion from the meaning of a sentence, to form another phrase; they are as follows :

*Luego*, then or as soon as; *así pues*, *conque*, so then; *por tanto*, therefore; *pues*, then, therefore; *por consiguiente*, consequently; *de aquí*, thence.

9th. **OBJECTIVE CONJUNCTION** is that which connects two sentences, when that which follows is governed by that which precedes it. There is only one, viz.:—*Que*, that.

### INTERJECTIONS.

The note of interrogation, as well as that of exclamation, is placed in Spanish, at the beginning and at the end, that at the beginning being inverted; as, *¿Es así?* Is it so?

The interjections most in use in Spanish are:

*¡Ah!* alas! *¡oh!* oh! *¡O!* O! *¡ay!* alas! *¡ea!* behold! *¡eh!* lo!  
*¡ola!* hallo! *¡tate!* ah! *¡vaya!* well! *¡chito!* be silent! *¡hurra!* hurrah!  
*¡pardiez!* zounds! *¡cáspita!* good gracious! *¡ojalá!* would to God!  
*¡caramba!* d....! *¡salve!* health to thee! *¡viva!* long life, hurrah!

As is known, interjections are indeclinable words, and are used to give expression to some affection of the soul, as astonishment, sadness, joy, indignation, &c.; as,

*¡Ah!* *qué lástima!*  
*¡Ay!* *qué pena!*  
*¡Oh!* *qué gozo!*  
*¡Ay de mí!*

Alas! what a pity!  
 Alas! what grief!  
 Oh! what joy!  
 Wo to me!

*¡Eh!* *¡Ola!* serve to call attention.

*¡Eh!* is used in order to show that we have not understood or heard well what has been said; as,

*¡Eh!* *¿qué decía Vd.?* Eh! what were you saying?

*¡Ola!* is used to express our admiration or astonishment; as,

*¡Ola!* *¿cuándo volvió Vd.?* Hallo! when did you return?

*¡Ea!* is used to infuse courage:

*¡Ea!* *hijo mio, ánimo!* Behold! my son, courage!

*¡Tate!* is used to prevent anything being done or said; and also denotes surprise:

*¡Tate!* *aquí viene!* Ah! here he comes!

*¡Vaya!* to exhort, encourage, and approve:

*¡Vaya!* *que es tiempo de levantarse!* Well! it is time to rise!

*¡Vive Dios!* as God exists! *¡Vive el cielo!* by Heavens! *¡Válgame Dios!* God help me! *¡Viva el Rey!* long live the King! *¡Viva la Constitucion!* long live the Constitution! *¡Salve!* *monte de Cuba bienhadado!* etc. Health to thee! happy mountains of Cuba! &c.



# SYNTAX.

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## ARTICLES.

I. The Article agrees with the substantive to which it belongs, in gender and number; and the following require the definite article, viz.: the names of <sup>1</sup>arts, <sup>2</sup>sciences, <sup>3</sup>metals, <sup>4</sup>virtues, <sup>5</sup>vices, <sup>6</sup>dignities, <sup>7</sup>professions, <sup>8</sup>employments, <sup>9</sup>weight and <sup>10</sup>measure, <sup>11</sup>countries, <sup>12</sup>mountains, <sup>13</sup>rivers, <sup>14</sup>winds and <sup>15</sup>seasons, <sup>16</sup>the hours of the day, <sup>17</sup>proper nouns when used as common nouns, and <sup>18</sup>generally before the days of the week.

*Examples:* <sup>1</sup>La pintura, <sup>2</sup>la filosofía, <sup>3</sup>el oro, <sup>4</sup>la paciencia, <sup>5</sup>la pereza, <sup>6</sup>el rey, <sup>7</sup>el doctor, <sup>8</sup>el coronel. <sup>9</sup>á peso la libra, <sup>10</sup>á dos pesos la vara, <sup>11</sup>la Irlanda, <sup>12</sup>el Parnaso, <sup>13</sup>El Tajo, <sup>14</sup>el norueste, <sup>15</sup>el verano, <sup>16</sup>las ocho, <sup>17</sup>el Archimedes de Inglaterra, <sup>18</sup>el mártes.

*Exceptions:* <sup>11</sup>The names of countries lose the article when preceded by a preposition; but the following always require it: del Japon; en el Perú; de la China; por el Canada; á la Habana; de la Florida á la Barbada; para el Ferrol; por la Coruña; del Brasil; al Paraguay. Some never take an article, because they have the same name as their capitals, as Génova, Nápoles, Venecia, Corfú, &c.

II.—The following do not require the definite article, viz.: <sup>1</sup>possessive pronouns, <sup>2</sup>numeral and <sup>3</sup>ordinal adjectives, when they follow the nouns to which they belong; <sup>4</sup>proper names of persons, <sup>5</sup>cities, <sup>6</sup>towns, and <sup>7</sup>months; <sup>8</sup>titles of books, <sup>9</sup>chapters, &c.; <sup>10</sup>those which signify a part of the whole, and nouns in <sup>11</sup>apposition.

*Examples:* <sup>1</sup>Mi casa, <sup>2</sup>Libro Segundo, <sup>3</sup>Jorje Cuarto, <sup>4</sup>Milton, <sup>5</sup>Lón-dres, <sup>6</sup>Boston, <sup>7</sup>Enero, <sup>8</sup>Gramática Castellana, <sup>9</sup>Reflexiones Filosóficas, <sup>10</sup>Deme Vd. carne, <sup>11</sup>Washington, capital de los Estados Unidos.

III.—The indefinite article, *un* (mas.), *una* (fem.), *a* or *an*, is used as in English, except in the following cases, in which it is omitted, viz.: after <sup>1</sup>*que* or *tal*, expressing surprise; sometimes after <sup>2</sup>*como*, and is also omitted before nouns which express the <sup>3</sup>dignity, <sup>4</sup>profession, <sup>5</sup>country, &c., of the nominative of the verb; and before <sup>6</sup>*cien* and <sup>7</sup>*mil*.

*Examples:* <sup>1</sup>¡Qué lástima! <sup>2</sup>lo hizo como hombre, <sup>3</sup>es Emperador, <sup>4</sup>era médico, <sup>5</sup>eres irlandés, <sup>6</sup>cien casas, <sup>7</sup>mil soldados.

## SUBSTANTIVES.

I.—The possessive case is always expressed by *de*; and all the phrases, such as John's brother, my father's house, the king's palace.

&c., must be rendered in Spanish by *de*, in the following manner: le hermano de Juan, la casa de mi padre, el palacio del rey.

II.—Nouns of multitude require the verb sometimes in the singular and sometimes in the plural. The most general rule that can be given is, if the noun expresses an assemblage of persons or things of a determinate number, such as *ejército*, *rebaño*, *arboleda*, &c., it requires the verb to be in the sing. ; but if the noun expresses an indefinite or indeterminate quantity of persons or things, such as *multitud*, *tropa*, *infinidad*, &c., it requires the verb to be in the plural ; the former prefixing the <sup>1</sup>definite, and the latter the <sup>2</sup>indefinite article

*Examples:* <sup>1</sup>El ejército entró en la ciudad. <sup>2</sup>Entraron en la ciudad una multitud, una tropa, una infinidad de soldados.

## ADJECTIVES.

I.—Adjectives agree with their substantives in gender and number, except *nada*, which has the adjective in the masculine gender ; and the following generally precede their substantives, viz.: those used as <sup>1</sup>epithets ; those which express the <sup>2</sup>natural quality of their substantives ; those accented on the <sup>3</sup>antepenult ; those derived from <sup>4</sup>participles ; <sup>5</sup>cardinal numbers ; and the <sup>6</sup>irregular adjectives, together with *mucho*, *poco*, *caro*, *todo*, *santo*, *viejo*, and *bello*. All others generally <sup>7</sup>follow their substantives.

*Examples:* <sup>1</sup>El valeroso jefe ; <sup>2</sup>el frío yelo ; <sup>3</sup>una riquísima mujer ; <sup>4</sup>el maculado caballo ; <sup>5</sup>veinte puertas ; <sup>6</sup>el peor hombre ; <sup>7</sup>una señora amable.

II.—Adjectives referring to two or more substantives singular, should be in the plural, and ought to agree with the <sup>1</sup>more worthy gender, viz.: the masculine in preference to the feminine. But when there are two or more substantives plural, the adjective ought to agree with the <sup>2</sup>nearest substantive.

*Examples:* El <sup>1</sup>hijo y la hija son bien educados ; <sup>2</sup>sus esperanzas y temores eran vanos ; sus temores y esperanzas eran vanas ; eran vanos sus temores y esperanzas ; eran vanas sus esperanzas y temores.

III.—Adjectives which in English are followed by *of*, *from*, <sup>1</sup>*with*, and sometimes <sup>2</sup>*in* ; also <sup>3</sup>*by* expressing excess, are generally followed in Spanish by *de*. Those which in English are followed by <sup>4</sup>*to* or *for*, are followed in Spanish by *á* or *para*, and sometimes by <sup>5</sup>*con*.

*Examples:* <sup>1</sup>Perturbado de temor ; <sup>2</sup>agudo de ingenio ; <sup>3</sup>es mayor que yo de un año ; <sup>4</sup>pronto á decir la verdad ; bueno para comer ; <sup>5</sup>ingrato con su padre ; urbano con todos.

IV.—<sup>1</sup>As ... as ; or so ... as ; are expressed *tan ... como* ; <sup>2</sup>more ... than, *mas ... que* ; less ... than, *ménos ... que* ; <sup>3</sup>so much, or as much, so many or as many ... as, *tanto* (declinable) ... *como* ; <sup>4</sup>the more or the less, are expressed by *mas*, *ménos*, <sup>5</sup>but if they are both expressed in one sentence, or either of them expressed twice, and the one is a consequence of the other, it should be *cuanto mas* or *cuanto*

*ménos* before the former verb, and *mas* or *ménos*, or *tanto mas* or *tanto ménos* before the latter.

*Examples:* <sup>1</sup>Soy tan justo como Vd.; <sup>2</sup>soy mas justo que Vd.; <sup>3</sup>tiene tantas manzanas como Vd.; <sup>4</sup>aquello es lo que menos quiero; <sup>5</sup>cuanto mas le veo, ménos le amo, or tanto menos le amo; cuanto menos estudio, menos aprendo, or tanto menos aprendo.

V.—Numeral adjectives require *de* before nouns and adjectives of dimension, and in this case *to be* is translated by *tener*.

*Example:* Esta casa tiene cuarenta piés de alto, de altura, or de elevacion; un pozo de doscientos piés de hondo, or de profundidad.

## PRONOUNS.

### PERSONAL PRONOUNS.

I.—The nominative case of pronouns is <sup>1</sup>seldom expressed, unless for the sake of <sup>2</sup>emphasis; the reason is, that the nominative is sufficiently well known in most tenses by the termination of the verb. In the imperfect and pluperfect Indicative, and in all the tenses of the Subjunctive, it may be sometimes necessary to express *yo* or *él, ella, ello*, in order to <sup>3</sup>distinguish the persons, as in those tenses the first and third persons singular are always the same; but even in those tenses and persons, the pronoun should not be expressed if the person or thing spoken of could be distinctly known without the pronoun.

*Examples:* <sup>1</sup>Lanzamos, we dart,—not *nosotros lanzamos*; <sup>2</sup>*tu nadarás, mas ellos se ahogarán*; <sup>3</sup>*es preciso que yo beba, sería menester que ella bebiera*; <sup>4</sup>*despues de haberme dicho muchas cosas, me dijo tambien que le habia muerto*.

II.—When the action of the verb terminates in the personal pronoun, that pronoun is in the <sup>1</sup>accusative or objective case; when the action of the verb does not thus terminate, but implies advantage or disadvantage, the pronoun is in the <sup>2</sup>dative case. The former answers to the question *what* or *whom*; the latter to the question *to what* or *to whom*.

*Examples:* <sup>1</sup>Me amas; <sup>2</sup>le doy mi sombrero.

III.—The dative case is expressed <sup>1</sup>before the verb in the following manner:

Singular.—*To me, me; to thee, te; to him, to her, to it, le.*

Plural.—*To us, nos; to you, os; to them, les.*

The dative case is expressed <sup>2</sup>after the verb in the following manner:

Singular.	Plural.
1. <i>To me, á mí.</i>	1. <i>To us, á nosotros (m.), as (f.)</i>
2. <i>To thee, á ti.</i>	2. <i>To you, á vosotros (m.), as (f.)</i>
3. <i>To him, or to it, (m.) á él. }</i> <i>To her, or to it, (f.) á ella. }</i> <i>To it (n.) á ello, or á lo.</i>	3. <i>To them, }</i> <i>á ellos, (m.)</i> <i>á ellas, (f.)</i> <i>(Neuter has no plural.)</i>

*Examples:* <sup>1</sup>Se me dió; <sup>2</sup>se dió á mí, &c

N. B.—In the singular, when *to it* refers to no particular object, but to a circumstance, or sentence, or adjective used in the neuter, it is expressed *á ello*, *á lo*; but when *to it* refers to an object, the pronouns *á él*, *m.*, *á ella*, *f.*, must be used according to the gender of the substantive to which it refers; the reason is, that in Spanish, all substantives are either *m.* or *f.*

IV.—The accusative case is expressed <sup>1</sup>*before* the verb in the following manner :

Sing.—1. *Me*, *me*.

2. *Thee*, *te*.

3. *Him* or *it (m.)*, *á (1)*;  
*her* or *it (f.)*, *la*.

*It (n.)*, *lo*.

Plural.—1. *Us*, *nos*.

2. *You*, *os*.

3. *Them*,  $\left\{ \begin{array}{l} \text{los. (m.)} \\ \text{las. (f.)} \end{array} \right.$

<sup>2</sup>*After* the verb the accusative is expressed same as the dative after the verb.

*Examples:* <sup>1</sup>*Le* or *la* *amo*; <sup>2</sup>*amo á él*, *m.*, or *á ella*, *f.*

V.—The dative and accusative cases are sometimes twice expressed for the sake of greater energy; sometimes twice before the verb, sometimes once before and once after the verb.

*Examples:* *Ella me amaba á mí*, *she loved me*; *á mí me consta la verdad*, *to me the truth is evident*; *se alabaron á sí mismos*, *they praised themselves*.

VI.—When both the dative and accusative are governed by the same verb, there is sometimes a manner of expressing the dative different from what is mentioned in Rule IV.; thus, I give *him*, is *le doy*, and I give *it*, is *lo doy*; but, I give *it to him*, must be expressed *se lo doy*. In expressions of this kind, *se* means *to him*, *to her*, or *to them*. When the dative and accusative are governed by the same verb, the dative precedes the accusative. The following list comprises those combinations of datives and accusatives which are most frequently used:

*Me le*  $\left\{ \begin{array}{l} \text{him or it, to me.} \\ \text{me lo (2)} \end{array} \right.$

*me la*  $\left\{ \begin{array}{l} \text{her or it, to me.} \end{array} \right.$

*me los*  $\left\{ \begin{array}{l} \text{them to me.} \\ \text{me las} \end{array} \right.$

*nos le*  $\left\{ \begin{array}{l} \text{him or it, to us.} \\ \text{nos lo} \end{array} \right.$

*nos la*  $\left\{ \begin{array}{l} \text{her or it, to us.} \end{array} \right.$

*nos los*  $\left\{ \begin{array}{l} \text{them to us.} \\ \text{nos las} \end{array} \right.$

*se le*  $\left\{ \begin{array}{l} \text{him or it, to him, to her, or to them.} \\ \text{se lo} \end{array} \right.$

*Te le*  $\left\{ \begin{array}{l} \text{him or it, to thee.} \\ \text{te lo} \end{array} \right.$

*te la*  $\left\{ \begin{array}{l} \text{her or it, to thee.} \end{array} \right.$

*te los*  $\left\{ \begin{array}{l} \text{them to thee.} \\ \text{te las} \end{array} \right.$

*os le*  $\left\{ \begin{array}{l} \text{him or it, to you.} \\ \text{os lo} \end{array} \right.$

*os la*  $\left\{ \begin{array}{l} \text{her or it, to you.} \end{array} \right.$

*os los*  $\left\{ \begin{array}{l} \text{them to you.} \\ \text{os las} \end{array} \right.$

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(1) Some eminent authors use *lo* in the accus. mas., for *him* or *it*, mas. instead of *le*. It is also much used in speaking.

(2) *Lo* n., used for *le*, m. See Example, p. 62

se la    her or it, to him, to her, or to them.  
 se los }  
 se las } them, to him, to her, or to them.

In using the above pronouns, the accusative should always agree in gender and number with the thing spoken of; thus in speaking of a book (*libro*) we say, *se lo ha enviado*; but in speaking of a table (*mesa*), *se la ha enviado*. It must be observed that *se* is used in the above manner only when the person to whom it refers is distinctly known; but if there would be any doubt as to the person or persons to whom it refers, it must be expressed *after* the verb, by *á él, to him*; *á ella, to her*; *á ellos, m., á ellas, f., to them*; the accusative remaining before the verb.

*Examples*; *Lo enviaré á él y no á ellos*. If there were only one person or several persons to whom it should be sent, and if the person or persons were distinctly known so that no doubt could be entertained, then *se* indicates that person or those persons. The following examples will exhibit the manner of using those pronouns:

I had a table, but I gave it to them. *Yo tenia una mesa, mas la di á ellos, m., á ellas, f.; or se la di, m. and f.*

I shall have a hat, but I will give it to him—to her. *Tendré un sombrero, mas lo daré á él—a ella, (se lo daré, m. and f.)*

I found the fan, and sent it to her. *Hallé el abanico, y se lo envié; or lo envié a ella.*

I found his coat, and sent it to him. *Hallé su casaca, y se la envié; or la envié á él.*

He had ten books, but he gave them to them. *Él tenia diez libros, mas se los dió: or los dió á ellos, m., á ellas, f.*

Where are her gowns? The servant has sent them to her. *¿Adónde están sus batas? La criada se las ha enviado; or las ha enviado á ella.*

VII.—*Vuestra merced or vuesa merced*,—your honor, or your worship; or you Sir, or you Madam,—is generally contracted, and pronounced *usted*, and written *V.*, or *Vd.* The plurals will consequently be *vuestras mercedes, vuestas mercedes, ustedes, VV., or Vds.* The verb agrees with them in the third person; they are used in speaking to both <sup>1</sup>males and <sup>2</sup>females, and the adjective agrees in gender with the person spoken to.

*Examples*: <sup>1</sup>Senor, *Vd. es valeroso*; <sup>2</sup>Señora, *Vd. es hermosa*.

This is the most polite manner of speaking. The second person plural is not so polite; and the second person singular is used in speaking to servants and children, also to brothers and sisters, and others with whom we are on terms of very great intimacy; but children address their parents by *Vds.*

VIII.—The personal pronouns may be placed either <sup>1</sup>before or <sup>2</sup>after the verb, unless the verb have its nominative <sup>3</sup>expressed before it.

*Examples*: <sup>1</sup>*Yo tenia; le mató*; <sup>2</sup>*tenia yo; matóle*; <sup>3</sup>*los buenos me aman, and not aman me.*

Between two verbs, the latter of which is governed by the former, the pronouns may be placed <sup>1</sup>*before both*, or <sup>2</sup>*after either* of them.

*Examples:* <sup>1</sup>Le voy a buscar; <sup>2</sup>voyle á buscar, or voy á buscarle.

The pronouns *mí, tí, sí*, with their prepositions, are placed either *before* or *after* the verb.

*Examples:* De mí dicen, or dicen de mí; para tí viene la carta, or viene para tí la carta; á mí llegó la noticia, or llegó á mí la noticia.

IX.—In the following phrases, the English impersonal verb *it is*, must be rendered in Spanish by *ser*, agreeing with the nominative which follows; as, *it is I*, soy yo; *it is he*, es él; *it is we*, somos nosotros; *it is you*, sois vosotros, or es Vd., sing., son Vds., plural; *it is they*, son ellos.

X.—The following expressions, *myself, thyself, &c.*, when in the nominative, are always rendered by *mismo*, or *misma*, singular, *mis-mos*, or *mis-mas*, plural, according to the gender and number of the person or persons (\*). If a female speaks, she says *yo misma*; but a male person says *yo mismo*. In speaking to a female, we say *Vd. misma*, or *tú misma*; to a man, *Vd. mismo*, or *tú mismo*. The rest are:

Mas.	Fem.
El mismo, <i>he himself</i> ,	Ella misma, <i>she herself</i> ,
ellos mismas, <i>they themselves</i> ,	ellas mismas, <i>they themselves</i> ,
nosotros mismos, <i>we ourselves</i> ,	nosotras mismas, <i>we ourselves</i> ,
vosotros mismos, <i>you yourselves</i> ,	vosotras mismas, <i>you yourselves</i> ,
Vds. mismos, <i>you yourselves</i> .	Vds. mismas, <i>you yourselves</i> .

#### POSSESSIVE PRONOUNS.

I.—As the most polite mode of speaking is by *usted* and *ustedes*, which are third person, we must, when speaking thus, use *su* and *sus*; also, *suyo*, *suyos*, *suya*, *suyas*, when we wish to say *your*.

*Examples:* How are your sisters?—¿Cómo están sus hermanas de V.? My houses are larger than yours,—Mis casas son mas grandes que las tuyas de Vd., or que las de Vd. I live in his, her, or their house,—Habito en su casa. Observe, that the possessives always agree with the *thing possessed*, and not with the possessor.

II.—*It is mine* is expressed *es mio*, or *es mia*, according to the gender of the thing possessed. They are mine, son *mios*, or son *mias*. The others are:

*It is thine*, es *tuyo* or *tuya*; *they are thine*, son *tuyos* or *tuyas*.

*It is his* or *hers*, es *suyo* or *suya*; es de él, or de ella.

*They are his* or *hers*, son *suyos* or *suyas*; son de él or de ella.

*It is ours*, es *nuestro* or *nuestra*; *they are ours*, son *nuestros* or *nuestras*

*It is yours*, es *vuestro* or *vuestra*; es de Vd. or de Vds.

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(\*) For these pronouns in the dat. or acc. case, see *reflected verbs* in the Etymology, and in the Syntax

*It is theirs, es suyo or suya; es de ellos or de ellas.*

*They are yours, son vuestros or vuestras; son de Vd. or de Vds.*

*They are theirs, son suyos or suyas; son de ellos or de ellas.*

The above shows the manner of using the possessives *with* the verb *to be*, in Spanish, *ser*: but when they are used without the verb *ser*, the article must be prefixed.

*Examples*: My father and thine,—*Mi padre y el tuyo*. Your brothers and mine,—*Sus hermanos*, or *los hermanos de Vd. or Vds. y el mio*, sing., or *los mios*, plur. His children and ours,—*Sus hijos y los nuestros*. Her sisters and yours,—*Sus hermanas*, or *las hermanas de ella y las de Vd.*, or *de Vds.* My hens are fatter than his, hers, or theirs,—*Mis gallinas están mas gordas que las suyas*.

III.—In speaking of the parts of the body, the Spaniards use the definite article where the English use the possessive pronoun; but this occurs only where there could be no doubt as to the person of whose body we are speaking.

*Examples*: He broke my leg,—*Me rompió la pierna*. My finger is sore,—*Me duele el dedo*. They pierced his body,—*Le atravesaron el cuerpo*. They stole our flocks,—*Nos robaron los rebaños*.

In these examples the pupil should observe, that the pronoun expressing the person of whose body we speak, is prefixed to the verb in the dative case. Where loss or damage is sustained it is similarly expressed, as in the last example.

#### RELATIVE PRONOUNS.

I.—In English, the pronouns *who*, *whom*, *which* and *that*, are of both numbers, and consequently remain unchanged, whether they relate to one individual or many; as, *the man who walks, the men who walk, &c.*; but in Spanish they all admit a plural form, except *que*, which never varies. The relatives agree in gender and number with the antecedent, or noun to which they relate; as, *el hombre al cual lo di; las mujeres á las cuales lo di*. <sup>1</sup>Quien, *who*, relates to persons only; <sup>2</sup>que and <sup>3</sup>cual, *who, which, or that*, to both persons and things; <sup>4</sup>cuyo, *whose*, relates to an antecedent which may be either a person or a thing, and it agrees in gender and number, not with the antecedent, but with another noun, before which it is commonly placed. <sup>1</sup>Quien, and <sup>4</sup>cuyo, never require the definite article; <sup>2</sup>que, requires it but very seldom; and <sup>3</sup>cual, requires it almost always. <sup>3</sup>Cual indicates the gender and number of its antecedent; <sup>1</sup>quien indicates only the number; <sup>2</sup>que and <sup>4</sup>cuyo indicate neither the gender nor number of the antecedent. <sup>4</sup>Cuyo denotes the gender and number of the latter noun with which it agrees.

*Examples*: <sup>1</sup>El hombre á quien hablé; el hombre or la mujer con quien se fué; los hombres or las mujeres con quienes se fué; <sup>2</sup>el hombre que pasea; la mesa que rompieron; la que me habla (*she who speaks to me*); los or las que me hablan (*they who speak to me*); el hombre or la mujer, or los hombres or las mujeres que amo; <sup>3</sup>el sujeto

del cual yo hablaba; el hermano del cual, la hermana de la cual, los hermanos de los cuales, las hermanas de las cuales habló mi padre; un templo cuya elevacion era grande; los hombres cuyo ingenio es agudo; las casas cuyos corredores son largos; las señoritas cuya hermosura me encantó; la niña cuyos zapatos se perdieron.

II.—The following will exhibit the manner of rendering any of the English relatives into Spanish:

Who, nom.	{	Sing. que, quien, (m. & f.), el cual, (m.), la cual, (f.)
		Plur. que, quienes, (m. & f.), los cuales, (m.), las cuales, (f.)
Whom, acc.	{	Sing. que, á quien, (m. & f.), al cual, (m.), á la cual, (f.)
		Plur. que, á quienes, (m. & f.), á los cuales, (m.), á las cuales, (f.)

To whom, dat.,—same as acc. except that *que* is not used.

Which or that, { Sing. que, (m. & f.), el cual, (m.), la cual, (f.)  
nom. & acc. { Plur. que, (m. & f.), los cuales, (m.), las cuales, (f.)

The dative, when applied to things, is the same as when applied to persons, except that *quien* is not used, and *que* becomes *á que*. The genitive of all are formed by adding *de* to the nominative. The pupil should observe, that in English the word *that*, is frequently used for *who* or *whom*, as well as for *which*. It will be necessary, therefore, to examine whether it would make good sense in English, to substitute *who*, *whom*, or *which*, and after discovering the one with which the sense would be correct, the above table will render the translation perfectly easy. *Que* is used in Spanish much in the same way that *that* is used in English.

Examples: The man *that* walks, or the man *who* walks; *el hombre que pasea*. The girl *that* I love, or *whom* I love; *la muchacha que amo*, or *á quien amo*. The means *that* were taken, or *which* were taken; *los medios que se tomaron*.

*Quien* is never used in the nom. except as an interrogative. *Who* and *whom* are generally rendered by *que*, if it immediately follow its antecedent; if not, *who*—*el cual*; *whom*—*á quien*.

III.—The relatives are called interrogatives when they are used in asking questions. The question <sup>1</sup>*who?* is always asked by *quién*, sing., *quiénes*, plural. The question <sup>2</sup>*what?* is asked by *qué*, singular and plural, unless the verb <sup>3</sup>*to be* separates it from the noun to which it belongs; in the latter case it is rendered *cuál* singular, *cuáles* plural. The question <sup>4</sup>*whose?* is asked by *de quién*.

Examples: <sup>1</sup>¿Quién es este? ; Quiénes lo han visto? <sup>2</sup>¿Qué hizo Vd.? ; ¿Qué mérito tiene él? ; ¿Qué cosas han hecho? <sup>3</sup>¿Cuál fue la consecuencia? ; Cuáles son las consecuencias? <sup>4</sup>¿De quién or de quiénes son las casas? ; De quien es este libro?

IV.—*Lo que*, *that which*, or *what*, is used in speaking of something indefinite. It is always singular. — Examples: *La virtud es lo que mas me gusta*. *Todo lo que tengo es poco*.



## DEMONSTRATIVE PRONOUNS.

The demonstrative pronoun *that*, may be rendered in Spanish either by *ese* or *aquel*; but not indiscriminately. <sup>1</sup>*Ese* denotes an object at a moderate distance from the speaker; *aquel*, an object that is more remote. <sup>2</sup>When *this* and *that* refer to two preceding nouns, *this* is rendered by *este*, and *that* by *aquel*.

*Example:* <sup>1</sup>*Esos árboles me gustan mucho, pero aquellos me gustan mas.* <sup>2</sup>*El dinero y los libros son ambos útiles, estos para hacernos sabios, y aquel para proporcionarnos lujo.*

## INDEFINITE PRONOUNS.

Some of the *indefinite* or *indeterminate* pronouns were omitted in the Etymology, as the words of which they are composed may be known by translating, and their use is much the same as in English. Observe, however, the following.—Some have no plural, and are the same in both genders; as, *álguien*, *nadie*, *algo*, *nada*, *quienquiera*, *cualquier*: some have no singular; as, *ambos* *ambas*, *varios* *varias*, *entrambos* *entrambas*: *tal* and *cualquiera* have the same termination for both genders, and make, in the plural, *tales*, *cualesquiera*. All the rest form the feminine and plural according to the rules of adjectives. The following must be translated differently in the singular and plural: *uno*, *una*, one, *unos*, *unas*, some; *mucho*, *mucha*, much, *muchos*, *muchas*, many; *poco*, *poca*, little, *pocos*, *pocas*, few; *uno á otro*, each other, *unos á otros*, one another; *uno y otro*, &c., both; *ni uno ni otro*, &c., neither; *cada uno*, *cada una*, each or every one. *Alguno*, some one, *ninguno*, no one, lose the last letter before a noun masculine and singular (\*), and in plur. are translated *some*.

## VERBS.

## USE OF THE TENSES.

*Indicative Mood.*

The PRESENT and FUTURE are used in the same manner in Spanish as in English.

The IMPERFECT represents either an <sup>1</sup>*unfinished action*, or one which signifies <sup>2</sup>*continuation of time*. It may always be used when *was* or *were*, with the *present participle*, can be used in English.

*Examples:* <sup>1</sup>*Cenaba yo cuando entró mi hermano; I was supping, &c.* <sup>2</sup>*Los Romanos cultivaban las artes; cultivated (continued to cultivate).*

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(\*) The same is to be observed of the adjectives *bueno*, *malo*, *primero*, and *postrero*. *Tercero* and *grande* may be used, the former without the last letter, the latter without the last syllable. *Santo* before a proper name loses the last syllable. *Ciento* loses the last syllable before a noun, and before *mil*.

The **PERFECT** is used when we speak of an action entirely past.

*Examples:* El año pasado edificué una casa. Ayer perdí á mi madre.

The **PERFECT COMPOUND** is used much in the same manner as in English; and is composed of the Pres. Ind. of *haber*, and the past participle.

*Examples:* Ha enviado, *he has sent*; hemos comido, *we have dined*.

The **PLUPERFECT** has a double form in Spanish, one or the other of which must be used whenever the same tense is used in English. One form of this tense (which is most commonly used), is composed of the Imperf. Indic. of *haber*, and the past participle; the other (which is less used), of the Perf. Ind. of *haber*, and past participle. The former should always be used, except it be preceded by one of the following adverbs of time, viz.: *cuando, despues que, luego que, así que, no bien, &c.*; as, luego que le hube visto.

The **FUTURE COMPOUND** is used in Spanish as in English; as, habrá almorzado, *he or she will have breakfasted*. (See Lessons XXXIX, XL, XLII, and XLIV.).

### *Subjunctive Mood.*

In this Mood the learner cannot be guided so much by the time implied by the verb, as by the preceding verb or conjunction, by which the tenses of this mood are commonly governed. It will therefore be necessary here, and in treating of the Infinitive, to introduce the regimen or government of verbs, in order to show when verbs are required to be in the Subjunctive or Infinitive, and to point out when and under what circumstances the several tenses of those moods ought to be used. As this is one of the most difficult parts of Spanish Grammar, it will claim our particular attention.

There are three general observations which ought to be attended to. 1st. The Subjunctive is *always* used when anything *conditional, contingent or doubtful* is implied. 2d. All the tenses of the Subjunctive, *except the imperfect*, are governed by some preceding *verb or conjunction*. 3d. The termination *ra* being common to both the perfect and the conditional, when it is used for the latter it is governed by no preceding word, and may, like the conditional, begin a sentence; but when used for the perfect, it is governed in the same manner as that tense.

The **PRESENT** is *almost always* preceded by some conjunction expressing *contingency or doubt*, such as *que, aunque, bien que, á ménos or á no ser que, ántes que, en caso que, para que, por tal que, puede ser que, hasta que, con tal que, sea que, sin que, &c.*, in which it will be observed that *que* is used in all those conjunctions where contingency, &c., are implied. Of those, *que* is the most frequently used. and it is generally preceded by a verb in the 'present or future of the Indicative. When this tense is governed by any other conjunction than *que*, such conjunction may <sup>2</sup>begin a sentence or phrase without being preceded by a verb. This tense is as frequently translated in English by

the present or future indicative, as by the sign *may*, which is by no means to be an invariable guide in our translation.

*Examples:* *Quiera que yo se lo dé: d-eara que yo se lo dé.* *Aunque la voluntad sea d-earma: en caso que llegue.* *Espero que este Vd. buena.* *I hope you are well: temo que no venga su padre de Vd.* *I fear your father will not come.*

Observe, that in free translations, *que* may be frequently omitted, as in the above examples: and in translating all such phrases as, *I wish he may go, she fears he will be punished, we think he is safe,* the word *que*, *that*, must be inserted in Spanish: thus, *quiero que vaya, I wish that he may go; teme que sea castigado, she fears that he may be punished; pensamos que este salvo we think that he may be safe.*

The IMPERFECT OR CONDITIONAL is the only tense in this mood which can begin a sentence without being preceded by a conjunction or another verb; it is translated by the English potential *would*, and sometimes *should*; but the latter can be used only in the 1st. person sing. and plur.

*Examples:* *Yo amaria el juego si: I would love or I should love play if. Él le mataria si; he would kill him if.*

Sometimes this tense is preceded by *que* or *si*, but it is always in cases where inclination is implied, which is the distinguishing characteristic of this tense. *Si*, thus used, is equivalent to *whether*.

*Examples:* *Me prometió que vendria; that he would come (inclination). Me preguntó si escribiria; if (whether) I would write (inclination).*

The termination *ra* may always be used for *ria*, except in sentences similar to the last two examples. The former two examples might with equal propriety stand thus: *Yo amara el juego; él le matara.*

The PERFECT is always subjunctive, that is, subjoined or placed after some verb or conjunction. With a conjunction, such as *si*, *aunque*, *sino*, &c., or an interjection expressing desire prefixed, it may begin a sentence; but it is much more frequently governed by a verb followed by *que*. The preceding verb is generally in the imperfect, perfect, pluperfect, or future indicative. The termination *se* is more usual than *ra*, after *cuando*, *antes que*, *donde*, *cuanto*, *el que*, &c., implying contingency; but after *si* and *aunque*, *ra* is more used than *se*. The English signs of this tense are *might* and *should* (but never *would*); however, it is frequently translated by the perf. Indic., in the same manner as the pres. is translated by the pres. Indic. This takes place generally after conjunctions, but especially after *si* and *aunque*.

*Examples:* *Si yo conociera or conociese las personas, if I knew the persons; aunque me suplicara or suplicase, though he might beseech me, or should beseech me; me dijo que viniera or viniese, he told me to come; suplicaban al juez que oyera, or para que oyese sus descargos, they entreated the judge to hear, or that he should hear their defence.*

The FUTURE is used when we use the Future Indicative, preceded by *when* or *if*. This tense may be rendered by *will*, *shall*, or *should*. If *si* and *cuando*, when used with the Perfect, do not always apply to

past time, they never apply to a future time, as when used with this tense.

*Examples :* Cuando yo bebiere el vino, *when I shall drink the wine* (not *cuando beberé*); si me diere, *if he will give me* (not *si me dará*); si él edificare las casas, *if he should build the houses* (not *edificará*).

The COMPOUND TENSES in the Subjunctive are formed by prefixing to the past participle the tenses of *haber*, in the Subjunctive. The rules for the use of these tenses is the same as those for the simple ones. They are never used unless the English verb be preceded by *have* or *had*; as, quiero que venga, *I wish he may come*; aunque haya venido, *although he may have come*.

The following examples will explain the use of those tenses; and in order to render them more intelligible, I shall make use of the same verbs which in the foregoing examples were used in their simple tenses.

#### Pres. Compound.

Espero que haya escrito,	<i>I hope he may have written.</i>
Aunque haya ido,	<i>Though he may have gone.</i>

#### Imperf. Compound.

Yo habria or hubiera amado el juego, si ...	<i>I would have loved play, if ...</i>
Me aseguró que habria or hubiera venido, si ...	<i>He assured me that he would have come, if ...</i>

#### Perf. Compound.

Me dijo que hubiese or hubiera venido, si hubiese or hubiera conocido las personas,	<i>He told me that he might or should have come, if he had known the persons.</i>
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#### Future Compound.

Cuando yo hubiere bebido el vino,	<i>When I shall have drank the wine.</i>
Si él hubiere edificado las casas,	<i>If he will have built the houses.</i>

If these examples be compared with the simple tenses, their use and regimen will be found exactly the same.

From the foregoing observations, it appears evident that the termination *ra* is of more frequent use than *ria* or *se*, as it is used for both, but it is oftener used for *se* than for *ria*. *Ria* can never be used for *se*, nor *se* for *ria*; as there is a material difference between—dijo que el soldado *vendria*, and—dijo que el soldado *viniese*; the former that the soldier *would come*, the latter that the soldier *should come*; the former denoting *inclination* on the part of the soldier, the latter implying an *obligation to come*, whether with or without his inclination.

The following rules will be necessary to complete our observations on the regimen of this Mood. It is a general rule, that when the signification of the governing or governed verbs does not refer to the person or thing which is the nominative of the first, the second is governed in the Ind. or Subj. with the conjunction *que*; as, deseo que aprendas.

**IN CASES WHERE TWO VERBS ARE USED.** If the first verb is in the future Ind. or Imperative the second verb will be in the pres. or perf. Subj. : as *ella vendrá y vendrá el pan* or *ella vendrá y vendrá el pan*. The verbs *deber* and *deber* and *deber* are treated as if they were Imperative, and if they are in the Ind. the second verb will be in the Ind. and in any tense : as *ella vendrá y vendrá el pan*. But if the second verb does not follow the first, the first verb will be in the Subj. : and observed if the first is in the pres. the second will be in the fut. Ind. or pres. Subj. : as *ella vendrá y vendrá el pan*. If the first is in any past tense of the Ind. or the pres. Subj. the second will be in the conditional : as *ella vendría y vendría el pan*.

### *Imperative Mood*

This Mood is used in the same manner as in English. (see its formation p. 49. App.). Although the 2<sup>d</sup> pers. sing. and plur. are not the same as the 3<sup>d</sup> pers. yet if there be a negation the Subj. pres. must be used in all persons etc. The reciprocal pronouns which belong to reflexed verbs and theatives and auxiliatives of personal pronouns which precede the verb, and which are found in p. 60. rule III. and p. 61. rule IV. and V. must follow the imperative when it is affirmative, and precede it when it is negative. The first and second person plural imperative of reflexed verbs use the final *s* and *d* before the reciprocal pronouns *nos* and *os* respectively, when they follow the verb.

Examples: *Ven* (affir.), *no vengas* (negat.); *comed* (affir.), *no comáis* (negat.); *¡álame Vd. pan!* *envíele Vd.* *no me de Vd. pan;* *no se lo envíe Vd.* *levantémonos armados* (affir.), *no nos levantemos, no os armaréis* (negat.).

### *Infinitive Mood*

When two verbs are used in a phrase, if the signification of the latter refers to the nominative of the former, the latter is commonly put in the Infinitive, either with or without a preposition. The Infinitive has <sup>1</sup>no preposition when it is governed by any of the following verbs: *deber*, *declarar*, *dejar*, *desear*, *digharse*, *creer*, *entender*, *enviar*, *esperar*, *hacer*, *parecer*, *pretender*, *poder*, *querer*, *saber*, *ver*, and some others. The Infinitive has <sup>2</sup>*le* before it when it can be expressed in English by the pres. participle, with *of* or *from* prefixed, and sometimes *by*, *with*, and *in*; also when it is governed by verbs of abstaining, ceasing, depriving, and finishing, and when it is governed by a <sup>3</sup>noun. The Infinitive has <sup>4</sup>*a* before it when it is governed by verbs signifying to dare, to begin, to teach, to learn, to exhort, to desire, to invite, to prepare, to assist, to compel, &c. The Infin. takes <sup>5</sup>*para*, when *for* or *in order* could be prefixed before the English Infinitive. When <sup>6</sup>*with*, *out*, *in*, or *by*, are followed by the pres. participle in English, the

Spanish will be in the Infinitive, with *sin*, *en*, or *por*, prefixed. When the Infinitive is governed by an <sup>1</sup>adjective, it prefixes the same proposition which the adjective requires by rule III, p. 59. The English Infinitive is often rendered by the <sup>8</sup>Indic. or Subj. with *que*.

*Examples:* <sup>1</sup>Deseo estudiar; <sup>2</sup>acabo de hacerlo; <sup>3</sup>tiempo de partir; <sup>4</sup>empiezo á entenderle; <sup>5</sup>iba para encontrarle; <sup>6</sup>partió sin verle; <sup>7</sup>cansado de pasear, gustoso á leer, apto para hacerlo; <sup>8</sup>me ordenó que no me alabase, *he ordered me not to praise myself*.

The datives and accusatives which follow the Imperative, follow also the Infinitive, whether it be affirmative or negative; as, no quiso dárselo; pretendió habérmelos hecho. Sometimes there are three verbs together without any preposition; as, quiso hacer correr al caballo, *he wished to make the horse run*; mandó hacer venir el coche, *he ordered the coach to come*. *Haber de*, or *tener que*, with the Infinitive, are used to express a future action which is to be done; as, he de escribir, or tengo que escribir una carta, *I have to write a letter*.

### Gerund and Participle.

The Gerund is equivalent to the pres. Participle in English; and when it is expressed *absolutely*, thus: *George fighting, Mary singing*, the Gerund stands first: peleando Jorje, cantando María. It is *always* indeclinable. With *estar* it is sometimes used thus: estoy peleando, *I am fighting*; ella estaba cantando, *she was singing*; which are equivalent to, yo peleaba, ella cantaba. (See Lesson on the Gerund, page 267 of the "Method"). The past Participle is indeclinable after <sup>1</sup>*haber*, unless it be used with <sup>2</sup>*ser* in conjugating passive verbs; in which case the Part. admits of plur. and fem. like adjectives, and agrees with the nom. of the passive verb. <sup>3</sup>Gerunds and Participles govern the same cases as the verbs from which they are derived. <sup>4</sup>The Gerund is sometimes elegantly understood. <sup>5</sup>When *tener* is used as an auxiliary, the past Part. agrees with the accusative case.

*Examples:* <sup>1</sup>La señora, el caballero, las señoras or los caballeros me han amado (indeclinable); <sup>2</sup>la señora es amada, las señoras son amadas, el caballero ha sido amado, los caballeros han sido amados (declinable); <sup>3</sup>hendiendo de agua; <sup>4</sup>tomada esta resolución (*siendo tomada*); <sup>5</sup>tengo escritas tres cartas, *for he escrito*.

### CAN, COULD, MIGHT, WILL, WOULD, AND SHOULD.

I.—Those words are sometimes not signs of the tenses of the verbs with which they are used, but distinct verbs, by which the following verb is to be governed, according to the rules already given. When *can* and *may*, *might*, *could*, *would*, and *should*, can be indiscriminately used for each other, they must be expressed by some tense of the verb with which they are joined; and this tense may be known by the rules for the *Use of the Tenses*. But when *power* or *ability* is emphatically expressed, the verb *poder* should be used; when *wish* or *inclination* is emphatically expressed, *querer* should be used; and *deber* when *obligation* or *duty* is emphatically expressed.

II.—When *can*, *could*, or *might*, could be changed into the verb *to be able*, followed by an Infinitive, it must be expressed in Spanish by *poder*, followed by the Infin. of the following verb; *can* by the pres. Ind. or Subj., *could* and *might* by the imperfect or perfect of the Ind. or Subj.; and the manner to ascertain what tense to use, is to discover what tense of *to be able* would make good sense in English, and then render that tense in Spanish by the rules given in the *Use of the Tenses*.

*Examples: You can write*, Vd. puede escribir; *if I could oblige you*, si pudiera complacer á Vd.; *you could have done it*, Vd. hubiera podido hacerlo; *I do not think you could*, no creo que pudiese Vd.; *I could have done that yesterday*, podía haber hecho eso ayer; *I could not*, no podía or pude; *you might have written a letter to me*, Vd. hubiera podido escribirme una carta; *you might have been deceived*, Vd. podría haber estado engañado.

III.—When *will* and *would* could be changed into the verb *to wish*, or *to be willing*, it must be translated by *querer*, and the tense must be discovered in the same manner as directed for *poder*.

*Examples: Because I wont*, or *because I will not*, porque no quiero. *Will you have houses or land?* ¿Quiere Vd. tener casas ó terrenos? *I will have houses, but he would have land*, yo quiero tener casas, mas él quisiera tener terrenos; *he would grasp all*, él quisiera abarcar todo; *I could do it if I would*, yo lo pudiera hacer si quisiese.

IV.—When *should* could be expressed by <sup>1</sup>*would*, it is commonly a sign of the imperf. Subj.; when it could be expressed by <sup>2</sup>*might*, it is commonly a sign of the perf. Subj.; and when it could be expressed by <sup>3</sup>*shall* or *will*, or when it refers to a future action, it is commonly in the fut. Subj.: but, as before observed, when <sup>4</sup>*duty* is emphatically expressed, it must be rendered by *deber*. *Duty* is always understood, if it would make sense in English with the defective verb *ought*, followed by the Infinitive of the annexed verb. The tense in which to put *deber*, must be discovered by the *Use of the Tenses*.

*Examples: <sup>1</sup>I should go if I had my hat*, yo me iría si tuviese mi sombrero; *<sup>2</sup>he ordered that they should be silent*, ordenó que callasen; *<sup>3</sup>provide he should come*, con tal que venga; *if he should die*, si muriere; *<sup>4</sup>you should go*, Vd. debería irse; *I should have gone yesterday*, yo debí haberme ido ayer; *we should love our enemies*, debemos amar á nuestros enemigos.

#### VERBS ACTIVE, PASSIVE, NEUTER, REFLECTED, AND IMPERSONAL.

I.—Two or more nouns, or pronouns, in the singular, require the verb to be in the singular when joined by the conjunction *ó*, and plural when joined by *y*; as, la madre *ó* la hija vendrá; la madre y la hija vendrán. When two or more nouns, or pronouns of different numbers, are connected by a disjunctive conjunction, such as *ó*, *sino*, &c., the verb agrees with the last; as, que ellos *ó* Pedro venga, *whether they or Peter come*. The verb agrees with the first rather than with the second, and with the second rather than with the third person; as, yo y tú comeremos; tú y Juan vendreis.

II.—Active verbs govern the noun, or pronoun, in the accusative, with the preposition *á* when the accusative terminates in a person, and without it when it terminates in a thing; as, *amar á Dios*; *aborrecer el vicio*. They also govern other verbs in the Infinitive, either with or without a preposition; as, *quiero estudiar*; *exhorto á estudiar*.

III.—Verbs which signify *plenty* or *want*, *care* or *negligence*, *remembrance* or *forgetfulness*, *praising* or *blaming*, *loading*, *filling*, or *unloading*, *binding* or *releasing*, *jeering*, *mocking* or *jesting*, *receiving* or *depriving*, *pitying*, *repenting*, *absolving*, *using*, and in general all those which in English are followed by *of*, *from*, *with* or *by*, are followed by *de* or *en*.

*Examples*: *No me acuerdo de mi padre*; *el país abunda en riquezas*; *carece de muchas cosas*; *se guarda de lo malo*; *bufaba de ira*.

IV.—Verbs implying *acquisition* or *loss*, *advantage* or *disadvantage*, and requiring in English, *to*, *for*, or *from*, are followed by *á*. This rule includes verbs of *buying*, *borrowing*, and *taking away*, with their *contrapositions*, and many others.

*Examples*: *Doy á mi niño*; *compraré las casas á mi tío*, *from my uncle*; *las casas de mi tío*, *my uncle's houses*; *tomó prestado el dinero al conde*, *he borrowed the money from the Count*; *quitó al hombre la casaca*; *me quitó la casaca* (*dat.*, *translate from me*).

V.—Passive verbs are formed by *ser*, and sometimes by *estar*; and *haber* is used to form the compound tenses, as in active verbs. In the 3d. per., if the nominative be not a person, the passive is generally formed by prefixing the reciprocal pronoun *se*, *itself*, *themselves*, &c. When *ser* or *estar* are used, the past Part. is declinable, and agrees with the nominative.

*Examples*: *Fué aborrecido or aborrecida*; *ahora están desarmados los soldados*; *serán vencidos en batalla campal*; *los intereses de Vd. se perdían*, *pero se recuperaron* (*literally, found themselves*); *se dice*, *it is said*; *se cree*, *it is believed*; *se dirá*, *it will be said*; *se creyó*, *it was believed*.

The following examples will exhibit the manner of changing the active into the passive voice, with or without negation:

ACT. Aff.—*I love handsome young ladies*; *amo á las señoritas hermosas*.

Neg.—*I do not love handsome young ladies*; *no amo á las señoritas hermosas*.

PAS. Aff.—*Handsome young ladies are loved by me*; *las señoritas hermosas son amadas por mí*.

Neg.—*Las señoritas hermosas no son amadas por mí*.

ACT.—*The boy should study his lessons*; *el muchacho debe estudiar sus lecciones*.

PAS.—*The lessons should be studied by the boy*; *se deben estudiar las lecciones por el muchacho*.

ACT.—*Los sabios no pierden el tiempo*.

PAS.—*El tiempo no se pierde por los sabios*.

ACT.—*They have refused us the favor*; *nos han rehusado el favor*.



PAS. — *We have been refused the favor ; el favor se ha rehusado á nosotros, or se nos ha rehusado el favor.*

PAS. — *Though the books may have been burned ; aunque se hayan quemado los libros.*

PAS. — *The cities would be burned ; se quemarian las ciudades.*

PAS. — *The cities would have been burned ; se habrian quemado las ciudades.*

PAS. — *Though the women are protected, or may be protected ; aunque se proteja á las mujeres.*

PAS. — *Though the women were protected ; aunque se protejiese á las mujeres.*

PAS. — *If the women had been protected ; si se hubiese protegido á las mujeres.*

PAS. — *If the women should be protected ; si se hubiere protegido á las mujeres.*

PAS. — *If they had been protected ; si se les hubiese protegido.*

See Lesson XLVIII, p. 278, and Exercise N.º 212, "Method."

VI.—Any active verb may become *reflected* by prefixing the pronoun in the accus. case; this pronoun must be of the same person as the nom. of the verb; as, *me amo, el hombre se ama.* But there are verbs which are always reflected, and those are properly called *reflective or reciprocal* verbs; such as, *se mofa de su hermano, he mocks his brother ; me adhiero á la opinion de Vd., I adhere to your opinion ; nos gusta escribir, we are fond of writing.* Reciprocal verbs govern others in the Infinitive, some with *á*, and some with *de*; as, *me arrepiento de haberle hablado ; se quejaba de trabajar tanto ; os acostumbrais á trabajar ; se atrevió á pelear.* Those which take *á* before the Infinitive will have it before a noun; the same with regard to *de*; as, *se arrepiente de su conducta ; se acojió á sagrado.*

VII.—The pupil was informed in the personal pronouns, rule VI, that when a dative and accusative are governed by the same verb, the dat. precedes the accus. This is a general rule, except when the verb is reflected, and then the reciprocal pronoun (*which is always in the accus.,*) precedes the dat., as may be seen in the following examples:

<i>I discovered myself to him, or I have discovered, &amp;c.</i>	<i>Me le descubrí, or me descubrí á él ; me le he descubierto, or me he descubierto á él.</i>
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<i>He discovered himself to me.</i>	<i>Se me descubrió, or se descubrió á mí.</i>
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<i>I wish to discover myself to him, or to her.</i>	<i>Deseo descubrírmele, or descubrirme á él, or á ella.</i>
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<i>They discovered themselves to us.</i>	<i>Se nos descubrieron, or se descubrieron á nosotros.</i>
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<i>He opposed him.</i>	<i>Se le opuso.</i>
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<i>They opposed them.</i>	<i>Se les opusieron</i>
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VIII.—Many active verbs are used reflectedly, and then they are generally followed by *de*; as, *I pity him, le compadezco, or compa-*

*ésecole (active)*; *me compadexoo, or compadéxcome de él (reflective)*; *he forgets his friend, olvida á su amigo (active)*; *olvidase, or se olvida de su amigo (reflective)*.

IX.—Neuter verbs cannot govern others but by the help of prepositions; as, *el hombre nace para vivir*: and as this and similar phrases govern the Ind. or Subj., we must add *que* after *para* or *por*; as, *el hombre nace para que muera, y muere porque la muerte le es natural*.

X.—Many impersonals, and verbs used as such, govern the Subj. with *que*; as, *conviene que venga, it is fit that he or she come, or may come*; *es menester que yo vaya, I must go*; *fué preciso que lo hiciese, it was necessary for him to do it*.

XI.—Verbs implying motion *from* a place, require *de*; *to* a place, *á*; *through* or *by* a place, *por*; *towards* a place, *hácia*; and *for* a place, *para*.

*Examples: Voy á España por Liverpool; vengo de Francia.*

## ADVERBS, CONJUNCTIONS, AND INTERJECTIONS.

When several adverbs in *mente* are used, that termination is expressed only with the <sup>1</sup>last. Adverbs are sometimes formed with *con* or *por*; as, *con perfeccion* for *perfectamente*; *por lo comun* for *comunmente*. The place of the adverb (as in English), depends much on taste. All conjunctions implying something *conditional* or *contingent*, require the Subj.; but *dudo que, no sea que*, and others mentioned in the *Use of the Tenses*, and the interjection <sup>2</sup>*ojalá*, always require the Subj. <sup>3</sup>Adjectives used as interjections, require *de*.

*Examples: <sup>1</sup>Habla sabia y claramente; <sup>2</sup>¡ojalá que fuera así! <sup>3</sup>¡pobre de mí! poor me!*

## PREPOSITIONS.

The prepositions, in Spanish, are *always* placed before the words which they govern.

I.—The preposition *de*, which answers to *of* or *from*, in English, must be translated *by* or *with*, when it expresses the *agent* or *cause* of an action:

Aborrecido *de* todos,  
Rodeado *de* enemigos,  
Saber *de* memoria,  
Apasionarse *de* una dama,  
Bordar (algo) *de* plata,  
Llenar *de* agua,

Detested *by* all.  
Surrounded *by* enemies.  
To know *by* heart.  
To be enamoured *with* a lady.  
To embroider *with* silver.  
To fill *with* water.

Speaking of the body, it is used thus:

Alto or bajo *de* cuerpo,  
Blanco *de* cara.

Of a high or low stature.  
Having a white face.

With most reflected verbs and phrases like the following, it cannot well be expressed in English :

Abusar <i>de</i> la amistad,	To abuse friendship.
Ademas <i>de</i> eso (*),	Besides that.
Antes <i>de</i> ahora,	Before now.
Cerca, <i>or</i> enfrente <i>de</i> la casa,	Near, <i>or</i> opposite the house.
Gozar <i>de</i> alguna cosa,	To enjoy any thing.
Ir tras <i>de</i> mí,	To go behind me.
Zafarse <i>de</i> alguno.	To avoid any one.

The following are not easily reducible to any rule :

Ordenarse <i>de</i> sacerdote,	To be ordained <i>into</i> the priesthood.
Pasar <i>de</i> Sevilla,	To go <i>farther</i> than Seville.
Triunfar <i>de</i> los enemigos,	To triumph <i>over</i> enemies.

II.—In phrases like the following, it is translated *on* or *upon*

Caer <i>á</i> tal parte,	To look <i>on</i> such a <i>side</i> .
Ladear <i>á</i> tal parte,	To lay <i>on</i> such a <i>side</i> .
Resolverse <i>á</i> alguna cosa,	To resolve <i>upon</i> any thing.

In the following, and similar phrases, it should be translated *from*

Pedir algo <i>á</i> alguno,	To ask something <i>from</i> any one.
Callar la verdad <i>á</i> otro.	To conceal the truth <i>from</i> another.

In the following, and similar phrases, it is translated *for* :

Disponerse <i>á</i> alguna cosa,	To prepare <i>for</i> any thing.
Ingrato <i>á</i> los favores,	Ungrateful <i>for</i> favors.
Optar <i>á</i> los empleos,	To be a candidate <i>for</i> situations.

The following are not easily reducible to a rule :

Arrimarse <i>á</i> la pared,	To lean <i>against</i> the wall.
Oler algo <i>á</i> otra cosa.	To have the smell <i>of</i> another thing.

III.—*En*, *in*, is sometimes translated *with*, *on*, *upon* or *to* :

Encenderse <i>en</i> ira,	To kindle <i>with</i> anger.
Bambolear <i>en</i> la maroma,	To dance <i>on</i> the rope.
Caer <i>en</i> tierra,	To fall <i>upon</i> the ground.

IV.—Examples of the manner of using *con*, *para*, &c. :

Acertar, <i>or</i> dar <i>con</i> la casa,	To find the house.
Trocar una cosa <i>con</i> otra,	To change one thing <i>for</i> another.
Chocar una cosa <i>con</i> otra,	To drive one thing <i>against</i> another.
Visible <i>para</i> todos,	Visible <i>to</i> all.
Estar <i>para</i> partir,	To be <i>ready</i> to depart.

V.—Sometimes prepositions are indiscriminately used for others :

Aconsejarse <i>de</i> , <i>or</i> <i>con</i> sabios,	To be advised by wise men.
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(\*) See at page 55 of this Appendix, a collection of Adverbs requiring *de* before the noun which comes after them.

**ESPECIAL RULES FOR THE USE OF THE PREPOSITIONS *por* AND *para*.**

*Por* denotes the instrument, the agent, the medium, the cause or motive, and therefore is rendered by *for*, *on account of*, *by* or *through*.

Examples:

*This machine is moved by steam,*  
*This work is written by N.,*  
*The teacher punished my son for*  
*(on account of) his indolence,*  
*I will do it for (on account of) you.*  
*How much do you ask for this hat?*  
*I passed through Paris,*

*Esta máquina está movida por va-*  
*Esta obra es escrita por N. [por.*  
*El maestro castigó á mi hijo por*  
*(por causa de) su indolencia.*  
*Lo haré por (por cuenta de) Vd.*  
*¿Cuánto pide Vd. por este sombrero?*  
*Pasé por Paris. [ro?*

*Para* indicates the purpose, the direction, or the end; and is rendered by *to*, *in order to*, or *for*. Examples:

*To (in order to) learn, one must*  
*study,*  
*That vessel sails for Havana,*  
*This letter is for you,*

*Para aprender, es menester estu-*  
*diar.*  
*Aquel buque sale para la Habana.*  
*Esta carta es para Vd*

**A LIST OF VERBS, WHICH REQUIRE THE PREPOSITION *á* (to) BEFORE BOTH AN INFINITIVE AND A NOUN.**

*Abandonarse á morir, á los vicios.*  
*Acertar á pasar, al sitio. [mosa.*  
*Acostumbrarse á pedir, á la li-*  
*Adelantarse á llegar, á los otros.*  
*Aficionarse á cazar, á la lectura.*  
*Apostar á correr, al juego. [tro.*  
*Apresurarse á venir, á mi encuen-*  
*Aproximarse á morir, al pueblo.*  
*Arrojarse á nadar, al agua.*  
*Asomarse á ver, al balcon.*  
*Atraverse á decir, á muchos.*  
*Comenzar á cantar (\*).*  
*Concurrir á votar, á empresas.*  
*Condenar á morir, á destierro.*  
*Conformarse á sufrir, á la regla.*  
*Consagrarse á servir, á Dios.*  
*Contribuir á edificar, á empresas.*  
*Convidar á bailar, al baile.*  
*Convocar á deliberar, á junta.*  
*Dar á entender, á todos.*  
*Decidirse á viajar, á todo. [cias.*  
*Dedicarse á aprender, á las cien-*  
*Determinarse á comprar, á la com-*  
*Echarse á dormir, al suelo. [pra.*  
*Enviar á decir, á Pedro.*

*Exortar á enmendarse, á la enmi-*  
*Habituarse á beber al vino. [enda.*  
*Humillarse á rogar, al ruego.*  
*Incitar á correr, á alguno.*  
*Inclinarse á leer, á la virtud.*  
*Inducir á pecar, á pecado.*  
*Ir á viajar, á paseo.*  
*Meterse á gobernar, á sastre.*  
*Negarse á dar, á todos.*  
*Obligar á cumplir, á lo justo.*  
*Obligarse á pagar, al pago.*  
*Ofrecerse á servir, al servicio.*  
*Pararse á descansar, á la puerta.*  
*Pasar á descubrir, á la sala.*  
*Persuadir á ceder, á alguno.*  
*Ponerse á estudiar, al trabajo.*  
*Reducirse á vivir, á lo necesario.*  
*Resolverse á marchar, á la empre-*  
*Salir á torear, á la calle. [sa.*  
*Sentarse á comer, á la mesa.*  
*Someterse á sufrir, al superior.*  
*Subir á ver, al terrado.*  
*Tornar á decir, á un lado.*  
*Volver á caer, á casa.*

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(\*) Does not govern a noun, being a neuter verb.

**A LIST OF VERBS WHICH REQUIRE THE PREPOSITION *á* BEFORE A NOUN,  
AND DO NOT ADMIT IT BEFORE OR WITH ANOTHER VERB.**

Abordar	á la lancha.	Mandar	á inferiores.
Acojerse	al asilo.	Manifestar	al auditorio.
Adherirse	á facciones.	Mantener	á un pobre.
Agregarse	á los suyos.	Montar	á caballo.
Arribar	á buen puerto.	Mudarse	á otra parte.
Ascender	á capitan.	Navegar	al Sur.
Atender	á la leccion.	Notificar	á la parte.
Atribuir	á la suerte.	Oler	á vainilla.
Brindar	á la salud.	Optar	á empleos.
Caer	á tierra.	Parecerse	á su madre.
Calentarse	á la chimenea.	Participar	á los jefes.
Callar	al público.	Pegar, Fijar	} á la pared.
Ceder	á la fuerza.	ó Colgar	
Comprar	al tendero.	Permitir	á los subalternos.
Conducir	á la ciudad.	Persuadir	á los rebeldes.
Confiar	á su amigo.	Prevenir	á incautos.
Consagrar	á Dios.	Prometer	á los amigos.
Consultar	á los doctos.	Promover	á la magistratura.
Contestar	á esquelas.	Recetar	al enfermo.
Contravenir	á lo mandado.	Recibir	á cuenta.
Convertirse	á la virtud.	Recomendar	á un amigo.
Corresponder	á los favores.	Referirse	á una cosa.
Deber	al panadero.	Rendirse	á la razon.
Declarar	á la nacion.	Repartir	á la tropa.
Desmentir	al calumniador.	Representarse	á la imaginacion.
Despertar	al dormilon.	Responder	á la pregunta.
Diferir	á otra época.	Restituir	al despojado.
Echar	á tierra.	Retirarse	al convento.
Elevar	á las nubes.	Retroceder	á un punto.
Esceder	á otro.	Robar	al caminante.
Faltar	á la órden.	Rogar	al padre.
Favorecer	á pobres.	Saber	á quina.
Fiarse	á un amigo.	Saltar	á la imaginacion.
Igualarse	á inferiores.	Sustituir	al profesor.
Impeler	á la carrera.	Sustraerse	al deber.
Imponer	á súbditos.	Sujerir	á alguno.
Impugnar	al contrario.	Tirar	á la izquierda.
Imputar	al inocente.	Tocar	á cada uno.
Inclinar	al obstinado	Traer	al mercado.
Incorporar	á la masa.	Transferir	al sitio.
Infundir	á alguno.	Transplantar	al huerto.
Insinuar	á su amigo.	Uniformar	á otra cosa.
Jugar	á los naipes.	Unir	á otro.
Juntar	á otro.	Vestir	á la turca.
Leer	á la junta.	Vivir	á gusto.
Llover	á cántaros.	Volar	al cielo.

LIST OF THOSE VERBS WHICH REQUIRE THE PREPOSITION *de* BEFORE AN INFINITIVE.

Abochornarse	<i>de</i> pedir.	Gloriarse	<i>de</i> ser.
Abstenerse	<i>de</i> pecar.	Guardarse	<i>de</i> caminar.
Aburrirse	<i>de</i> padecer.	Gustar	<i>de</i> bailar.
Acabar	<i>de</i> trabajar.	Hartarse	<i>de</i> comer.
Acordarse	<i>de</i> ir.	Holgarse	<i>de</i> recibir.
Acusar	<i>de</i> haber hecho.	Jactarse	<i>de</i> poseer.
Agraviarse	<i>de</i> oír.	Justificarse	<i>de</i> haber hecho.
Ahorrar	<i>de</i> gastar.	Lamentarse	<i>de</i> padecer.
Alegrarse	<i>de</i> saber.	Librar	<i>de</i> servir.
Arrepentirse	<i>de</i> jugar.	Llevarse	<i>de</i> oír decir.
Asegurarse	<i>de</i> ser cierto.	Mantenerse	<i>de</i> bordar.
Avergonzarse	<i>de</i> hablar.	Maravillarse	<i>de</i> saber.
Bajar	<i>de</i> dormir.	Molerse	<i>de</i> correr.
Blasonar	<i>de</i> haber sido.	Motejar	<i>de</i> ignorar.
Cansarse	<i>de</i> trabajar.	Olvidarse	<i>de</i> ir.
Confesarse	<i>de</i> haber hecho.	Preciarse	<i>de</i> cantar.
Congratularse	<i>de</i> ser.	Presumir	<i>de</i> saber.
Cuidarse	<i>de</i> trabajar.	Quejarse	<i>de</i> ser.
Culpar	<i>de</i> omitir.	Querellarse	<i>de</i> haber sido.
Dar	<i>de</i> beber.	Reirse	<i>de</i> oír decir.
Dejenerar	<i>de</i> ser.	Renegar	<i>de</i> haber nacido.
Deedearnarse	<i>de</i> asistir.	Retraerse	<i>de</i> concurrir.
Desesperar	<i>de</i> conseguir.	Sacar	<i>de</i> padecer.
Despedirse	<i>de</i> un amigo.	Sentirse	<i>de</i> oír.
Desquitarse	<i>de</i> perder.	Servirse	<i>de</i> dar.
Dejar	<i>de</i> molestar.	Sobresaltarse	<i>de</i> ver.
Dignarse	<i>de</i> conceder.	Subir	<i>de</i> cenar.
Disgustarse	<i>de</i> pretender.	Subsistir	<i>de</i> trabajar.
Distraerse	<i>de</i> padecer.	Sustraerse	<i>de</i> obedecer.
Enmendarse	<i>de</i> pecar.	Tachar	<i>de</i> mentir.
Espantarse	<i>de</i> ver.	Tratar	<i>de</i> comprar.
Escluir	<i>de</i> votar.	Valerse	<i>de</i> ser.
Excusarse	<i>de</i> ir.	Vanagloriarse	<i>de</i> servir.
Eximir	<i>de</i> trabajar.	Venir	<i>de</i> casar.
Fastidiarse	<i>de</i> oír.	Vivir	<i>de</i> mendigar.
Fatigarse	<i>de</i> andar.	Zafarse	<i>de</i> trabajar.

LIST OF THOSE VERBS FROM WHOSE MEANING SPRINGS THE PREPOSITION *en*, WHICH MUST BE USED BEFORE AN INFINITIVE.

Actuarse	<i>en</i> escribir.	Complacerse	<i>en</i> dar.
Adestrarse	<i>en</i> bailar.	Comprometerse	<i>en</i> firmar.
Afanarse	<i>en</i> convencer.	Concurrir	<i>en</i> pensar.
Aferrarse	<i>en</i> sostener.	Confiar	<i>en</i> ascender.
Balancoar	<i>en</i> opinar.	Confundirse	<i>en</i> contemplar.
Ceder	<i>en</i> tirar.	Consentir	<i>en</i> pagar.

Consumirse	en cavilar.	Introducirse	en analizar.
Convenir	en comprar.	Invertir	en edificar.
Dar	en mentir.	Matarse	en trabajar.
Deleitarse	en cantar.	Meterse	en florear.
Detenerse	en referir.	Mezclarse	en gobernar.
Distinguirse	en vestir.	Moderarse	en hablar.
Distraerse	en bordar.	Ostinarse	en negar.
Empeñarse	en conseguir.	Ocuparse	en escribir.
Engañarse	en creer.	Pecar	en pensar.
Ensayarse	en dibujar.	Peligrar	en salir.
Entremeterse	en gobernar.	Pensar	en acomodarse.
Equivocarse	en pronunciar.	Perseverar	en pedir.
Esforzarse	en merecer.	Propasarse	en hablar.
Esmerarse	en pulir.	Quedar	en asistir.
Estrecharse	en gastar.	Recalcarse	en ponderar.
Estribar	en acertar.	Sacrificarse	en pagar.
Fatigarse	en rodear.	Semejarse	en hablar.
Fundarse	en haber oído.	Sobresalir	en montar.
Gozar	en oír cantar.	Templarse	en hablar.
Igualarse	en correr.	Titubear	en salir.
Incidir	en cometer.	Trabajar	en vencerse.
Influir	en sentenciar.	Trabucarse	en hablar.
Insistir	en sospechar.	Uniformarse	en pensar.
Instruir	en manejar.	Vacilar	en vender.
Instruirse	en manejarse.	Violentarse	en ceder.

**LIST OF NOUNS WHICH REQUIRE THE PREPOSITION *de* BEFORE AN INFINITIVE.**

*(Recommended to the scholar for its importance, and for being the first time it has appeared in any Spanish Grammar).*

Alegría	de ver.	Favor	de decir.
Atrevimiento,	} de decir.	Felicidad, ó	} de casarse.
arrojo ú o-		infelicidad	
sadía		Fortuna	de estar.
Bondad	de dar.	Franqueza	de hablar.
Cobardía	de negar.	Gana	de comer.
Consuelo	de saber.	Gloria	de ver.
Desconsuelo	de ver.	Gozo	de oír.
Desdicha	de perder.	Gusto	de ser.
Deseo	de aprender.	Honor	de ser.
Desgracia	de perder.	Honra	de estar.
Dicha	de ganar.	Imprudencia	de hablar.
Dignacion	de aceptar.	Insolencia	de decir.
Disgusto	de ver.	Intencion	de hacer.
Excusa	de ó para ir.	Jenerosidad	de dar.
Esperanza	de recibir.	Libertad	de pedir.
Facilidad	de vender.	Molestia	de venir.
Facultad	de hacer.	Miedo	de hablar.

Placer	<i>de saber.</i>	Pena, pesar, ó	} <i>de ver.</i>
Pretension	<i>de conocer.</i>	pesadumbre	
Promesa	<i>de estudiar.</i>	Posibilidad	<i>de hacer.</i>
Pretesto	<i>de ó para ir.</i>	Prudencia	<i>de callar.</i>
Propósito	<i>de estar.</i>	Razon	<i>de ó para quejarse.</i>
Resolucion	<i>de quedarse.</i>	Seguridad	<i>de recibir.</i>
Satisfaccion	<i>de informar.</i>	Suerte	<i>de ganar.</i>
Necedad	<i>de decir.</i>	Temor	<i>de encontrar.</i>
Objeto	<i>de ir.</i>	Tiempo	<i>de ó para estudiar.</i>
Obligacion ó } deber }	<i>de hacer.</i>	Tristeza	<i>de ver.</i>
Ocasion	<i>de hablar.</i>	Valor	<i>de ó para ir.</i>
Oportunidad	<i>de ir.</i>	Vanidad	<i>de decir.</i>
Poder	<i>de perdonar.</i>	Vergüenza	<i>de confesar.</i>
		Voluntad	<i>de hacer.</i>

## NECESSARY OBSERVATIONS

FOR THOSE WHO KNOW THE FRENCH LANGUAGE.

The government of verbs, with respect to the noun is nearly the same in both languages; the phrases in which it varies are the following:

Acercarse á la ventana,	S'approcher de la fenêtre.
Alimentarse con pan,	Se nourrir de pain.
Andar de capa,	Aller en manteau.
Arrimarse á la lumbre,	S'approcher du feu.
Asegurar (or responder de) el éxito,	Répondre du succès.
Conocer (or echar de ver) alguna cosa,	S'appercevoir d'une chose.
Conformarse con todo.	S'accommoder de tout.
Conformarse con el tiempo,	S'accommoder au temps.
Consentir en algo,	Consentir à quelque chose.
Contentarse con poco,	Se contenter de peu.
Dar con el palo,	Frapper du bâton.
Emplearse en alguna cosa,	S'employer à quelque chose.
Entretenerse en cosas útiles,	S'amuser des choses utiles.
Estar de centinela, de gala, de luto, de pendencia, &c.,	Etre en sentinelle, en gala, en deuil, en querelle, &c.
Fatigarse en alguna cosa,	Se fatiguer à quelque chose.
No hay inconveniente en,	Il n'y a pas d'inconvénient à.
Ocuparse en alguna cosa,	S'occuper à quelque chose.
Oler á,	Sentir le, la, les; v. g.:
Esto huele á naranjas, á pescado, &c.,	Cela sent les oranges, le poisson, &c.



Olvidarse de alguna cosa,  
Pararse en frioleras,  
Pecar de necio,  
Pensar en alguna cosa,  
Trabajar en las fraguas, en los caminos,

Oublier quelque chose.  
S'arrêter à des bagatelles.  
Pécher par bêtise.  
Penser à quelque chose.  
Travailler aux forges, aux chemins.

The use of the Perfect is the same in Spanish as in French; it indicates a time entirely past.

Ayer recibí la noticia de la muerte de mi padre,  
Hoy, esta semana, este año, he recibido la noticia de la muerte de mi padre,  
Alejandro acometió á Dario Codomano, le derrotó, hizo prisioneras á su madre, á su mujer y á sus hijas,

Je reçus hier la nouvelle de la mort de mon père.  
J'ai reçu aujourd'hui, cette semaine, cette année, la nouvelle de la mort de mon père.  
Alexandre attaqua Darius Codoman, le mit en déroute, fit prisonnières sa mère, sa femme et ses filles.

In both languages the Participle when joined with the auxiliary *ser* or *être*, agrees in gender and number with the noun to which it belongs.

La virtud es estimada,  
Somos amados,

La vertu est estimée.  
Nous sommes aimés.

The most remarkable difference in the regimen of the adjectives will be found in the following phrases:

Contento con poco,  
Pronto para todo,  
Puntual en su deber,  
El primero en tomar,  
El último en dar,  
Desgraciado en el juego, &c.  
No es bueno para nada,  
Agradecido á los beneficios,  
Desagradecido á los beneficios,  
Fácil de decir,  
Bueno para comer,  
Impelido de *or* por la necesidad,  
Un hombre temeroso de Dios,  
Capaz *or* hábil para el empleo de capitan,  
Incapaz *or* inhábil para, &c.,

Content de peu.  
Prêt à tout.  
Exact à son devoir.  
Le premier à prendre.  
Le dernier à donner.  
Malheureux au jeu, &c.  
Il n'est bon à rien.  
Reconnaissant des bienfaits.  
Méconnaissant des bienfaits.  
Facile à digérer.  
Bon à manger.  
Poussé par la nécessité.  
Un homme craignant Dieu.  
Capable d'être capitaine.  
Incapable de, &c.

The conjunction *que*, which the French use after the words *aussi* and *si*, is expressed in Spanish by *como*; and the words *aussi* and *si* are translated by *tan*, in the following and all similar phrases:

*Es tan rico como yo.*

*Juana es tan rica como María,  
El uno es tan rico como el otro,  
No soy tan rico como él,  
La duquesa de ... es tan hermosa  
como la condesa de ...  
Es tan linda como su hermana,  
No es tan linda como su madre,  
Tiene tanta fuerza como yo.*

*Usted tiene tanto dinero como él,  
Es tan noble como su mujer,  
Ella no es tan noble como él,  
La una es tan pequeña como la otra,  
Es tan capaz como usted,  
El uno es tan capaz como el otro,  
No es tan capaz como su hermano,  
Es tan capaz como los demás.  
No es tan capaz como sus hermanos,  
Es tan hombre de bien como usted,*

*No es tan hombre de bien como su  
tío,*

*The Spaniards say *pensar en algo*, or *en alguna cosa*; and the French  
say *penser à quelqu'un*, or *à quelque chose*.*

*Piense Vd. en mí,  
¿ En qué piensa Vd. ?*

*Pienso en Vd.,  
No pienso en nada,*

*The Spaniards say *contentarse con alguna cosa*, and the French say  
*se contenter de quelque chose*.*

*Conténtese usted con eso,  
Se contenta con poco,  
Estoy contento con usted,  
Nos contentaremos con lo que  
usted quisiera darnos,  
Se contentarán con lo que usted  
les diere,  
Me contenté con lo que me dió,*

*¿ Con qué se contentará ?*

*Se contentará con una sortija,  
Se contentará con un reloj,*

*Il est aussi riche que moi.*

*Jeanne est aussi riche que Marie.  
L'un est aussi riche que l'autre.  
Je ne suis pas si riche que lui.  
La Duchesse de ... est aussi belle  
que la Comtesse de ...  
Elle est aussi jolie que sa sœur.  
Elle n'est pas si jolie que sa mère.  
Il a autant de force que moi; elle  
n'a pas tant de force que moi.*

*Vous avez autant d'argent que lui.  
Il est aussi noble que sa femme.  
Elle n'est pas si noble que lui.  
L'une est aussi petite que l'autre.  
Il est aussi capable que vous.  
L'un est aussi capable que l'autre.  
Il n'est pas si capable que son frère.  
Il est aussi capable que les autres.  
Il n'est pas si capable que ses frères.  
Il est aussi honnête-homme que  
vous.*

*Il n'est pas si honnête-homme que  
son oncle.*

*Pensez à moi, songez à moi.*

*A quoi pensez vous, à quoi songez  
vous ?*

*Je pense à vous, je songe à vous.  
Je ne pense à rien, je ne songe à  
rien.*

*Contentez-vous de cela.*

*Il ou elle se contente de peu.*

*Je suis content de vous.*

*Nous nous contenterons de ce que  
vous voudrez nous donner.*

*Ils ou elles se contenteront de ce  
que vous leur donnerez.*

*Je me contentai de ce qu'il ou elle  
me donna.*

*De quoi se contentera-t-il ? de quoi  
se contentera-t-elle ?*

*Elle se contentera d'une bague.*

*Il se contentera d'une montre.*

The Spaniards say *estar obligado á hacer* or *á decir alguna cosa*; and the French, *être obligé de faire* or *de dire quelque chose*.

Estoy obligado á irme,  
Está obligado á decir la verdad,  
Estuvo obligada á hacer lo que  
hizo,  
Está obligado á callar,  
Estará obligado á callar,  
No está obligado á venir,  
No está obligado á obedecerle,  
¿Está obligado á obedecer?

Je suis obligé *de* m'en aller.  
Il est obligé *de* dire la vérité.  
Elle fut obligée *de* faire ce qu'elle  
fit.  
Il est obligé *de* se taire.  
Elle sera obligée *de* se taire.  
Il n'est pas obligé *de* venir.  
Il n'est pas obligé *de* lui obéir.  
Est-il obligé *d'*obéir?

The Spaniards say *pasar sin alguna cosa*; the French say, *se passer de quelque chose*.

Pasaré sin vino,  
Pasará sin pan,

¿Pasará usted sin sombrero?  
Pasaremos sin cenar,  
Pase usted sin eso,  
Antes pasaré sin cenar que sin al-  
morzar,

Je me passerai *de* vin.  
Il se passera *de* pain; elle se pas-  
sera *de* pain.  
Vous passerez-vous *d'un* chapeau?  
Nous nous passerons *de* souper.  
Passez-vous *de* cela.  
Je me passerai plutôt *de* souper  
que *de* déjeuner.

The Spaniards say *acercarse á alguna parte*; and the French, *s'approcher de quelque endroit, or de quelqu'un*.

Acérquese usted á mí,  
Se acercará á Paris, á Madrid, á  
Francia, á España, &c.,  
No se acerque usted á ella,  
Se acercó á mí,  
Se acercó á nosotros,  
Acérquese usted á la lumbre,

Approchez-vous *de* moi.  
Ils s'approcheront *de* Paris, *de* Madrid,  
*de* France, *de* l'Espagne, &c.  
Ne vous approchez pas *d'elle*.  
Il ou elle s'est approché *de* moi.  
Il ou elle s'est approché *de* nous.  
Approchez-vous *du* feu.

#### COMPARATIVES MOST USUAL IN SPANISH.

The Spaniards frequently use comparatives to demonstrate, interrogate, affirm or deny, of which I subjoin some examples.

Es mas blanco que la nieve,  
Es mas negro que la pez,  
Es mas pegajoso que levadura,  
Es mas amargo que la hiel,  
Es mas dulce que la miel,  
Es como el conejo, que huyendo  
del perro, cayó en el lazo,  
Es como dar con el puño en el  
cielo,  
Es como dar voces en el desierto.

Il est plus blanc que la neige.  
Il est plus noir que la poix.  
Il est plus gluant que le levain.  
Il est plus amer que le fiel.  
Il est plus doux que le miel.  
Il est comme le lapin, qui en fuyant  
le chien, tomba dans le lacet.  
C'est comme donner du point con-  
tre le Ciel.  
C'est comme crier au désert.

I shall here remark, that in Spanish as in French there are some adjectives which have a very different meaning, according as they are placed before or after the substantive to which they relate.

<i>Spanish.</i>	<i>French.</i>	<i>English.</i>
Un hombre bueno,	Un homme bon,	A good man.
Un buen hombre,	Un bon homme,	An inoffensive man.
El mes último,	Le mois dernier,	The month last past.
El último mes,	Le dernier mois,	The last month of the
El mismo rey,	Le même roi,	The same king. [year.
El rey mismo,	Le roi même,	The king himself.
Una historia verdadera,	Une histoire vraie,	A true history.
Una verdadera historia,	Une vraie histoire,	A likely story (a lie).
Un hombre pobre,	Un homme pauvre,	A poor man.
Un pobre hombre,	Un pauvre homme,	A silly man.
Una cosa cierta,	Une chose certaine,	A thing that is certain.
Una cierta cosa,	Une certaine chose,	A certain thing.

There are also some phrases alike in both the French and Spanish languages, of which the following will furnish a specimen. They relate to the use of the verbs *tener*, *hacer*, *ser* and *estar*, *dar*, *hablar* and *pedir*, in Spanish; and *avoir*, *faire*, *être*, *donner*, *parler*, and *démander*, in French.

<i>Spanish.</i>	<i>French.</i>	<i>English.</i>
Tener hambre,	Avoir faim,	To be hungry.
Tener sed,	Avoir soif,	To be thirsty.
Tener gana,	Avoir envie,	To have a mind.
Tener vergüenza de,	Avoir honte de,	To be ashamed of.
Tener lástima,	Avoir pitié,	To pity.
Tener frío,	Avoir froid,	To be cold.
Tener calor,	Avoir chaud,	To be warm.
Tener necesidad,	Avoir besoin,	To have need.
Tener miedo,	Avoir peur,	To be afraid.
Tener sueño,	Avoir sommeil,	To be sleepy.
Tener razon,	Avoir raison,	To be right.
Hacer elección,	Faire choix,	To make choice.
Hacer quiebra,	Faire banqueroute,	To fail or turn bankrupt.
Hacer naufragio,	Faire naufrage,	To be shipwrecked.
Ser libre,	Etre son maître,	To be free.
Ser engañado,	Etre dupé,	To be deceived.
Ser amo,	Etre maître,	To be master.
Ser alto,	Etre grand,	To be tall.
Estar en su juicio,	Etre dans son bon sens,	To be in one's right senses
Estar á la espera,	Etre à l'affût,	To be upon the catch.
Estar muriéndose,	Etre à l'article de la mort,	To be at the point of death
Estar en ayunas,	Etre à jeun,	To be fasting.
Estar escuchando,	Etre aux écoutes,	To be upon the watch.
Dar carta de pago,	Donner quittance,	To give a receipt.
Dar lección,	Donner leçon,	To give a lesson.
Dar licencia,	Donner congé,	To give leave.
Hablar en razon,	Parler raison,	To speak sense
Pedir perdon,	Démander pardon,	To beg pardon.

## OBSERVATIONS

USEFUL FOR THOSE WHO ARE ACQUAINTED WITH THE LATIN LANGUAGE.

The Spanish Language has 5,385 radical words derived from the Latin; this is more than two-fifths of the total number of radical words, which (according to the first edition of the Dictionary of the Royal Spanish Academy) amounts to 13,365: hence it follows, that those who understand the Latin language may with great facility learn a considerable number of Spanish words, if they direct their attention to the following observations:

1. When the Latin words from which the Spanish are derived end in *as*, they terminate in *dad*, in Spanish; as, *adversitas*, adversidad; *calamitas*, calamidad; *divinitas*, divinidad; *ebriositas*, ebriosidad; *facilitas*, facilidad; *gentilitas*, gentilidad; *humilitas*, humildad; *equalitas*, igualdad; *ferocitas*, ferocidad; *majestas*, majestad; *nativitas*, natividad; *obscuritas*, obscuridad; *quantitas*, cantidad; *realitas*, realidad; *sagacitas*, sagacidad; *trinitas*, trinidad; *unitas*, unidad; *virilitas*, virilidad, &c. &c. &c.

2. Those which in Latin end in *tio*, terminate in Spanish in *cion*; as, *anticipatio*, anticipacion; *accusatio*, acusacion; *colligatio*, coligacion, &c. &c. &c. (\*)

3. Many Latin words which in their first syllable have *o*, change it in Spanish into *eu*; as, *corda*, cuerda; *porta*, puerta: the same occurs in many irregular verbs, as, *absolvo*, absuelvo, &c. &c. &c.

4. Those which in Latin end in *bilis*, terminate in Spanish in *ble*; as, *amabilis*, amable; *laudabilis*, laudable; *admirabilis*, admirable, &c.

5. Many Latin words which in their first syllable have *e*, receive before it an *i* in Spanish, in the same manner as it occurs in many irregular verbs; as, *certus*, cierto; *servus*, siervo; *herba*, hierba or yerba; *terra*, tierra; *ferrum*, fierro or hierro, &c. &c. &c.

6. A great number of other Latin words change, in Spanish, the Latin penultimate vowel *i* into *e*, and the termination *us* into *o*; as, *infirmus*, enfermo; *indignus*, indigno; *benignus*, benigno, &c. &c.

7. The Latin infinitives lose the *e* in Spanish; as, *amare*, amar; *considerare*, considerar; *degenerare*, degenerar, &c. &c. &c.

8. The Latin *c* is frequently changed into *g* in Spanish; as, *amicus*, amigo; *acutus*, agudo; *dico*, digo, &c. &c. &c.

9. The *q* is changed into *g*; as *agua*, águila, antiguo, &c., from *aqua*, *aquila*, *antiquus*, &c. &c. &c.

10. The *t* is likewise changed into *d*; as *cadena*, lado, nadar, piedad, &c., from *catena*, *latus*, *natare*, *pietas*, &c. &c. &c.

11. The *tia* of the Latin is changed into *cia*; as *gracia*, clemencia, paciencia, &c., from *gratia*, *clementia*, *patientia*, &c. &c. &c.

12. Lastly; there are in the Spanish language more than 2000 Latin words without the least change or variation, many of which

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(\*) I shall not multiply examples, as I wish to adhere to the principle on which I undertook this work, viz., to mention *only what is necessary*.

may be seen in almost every page of a Spanish or Latin dictionary. I conclude with a translation from *Juan de Mariana*, who, in his account of the arrival of *Tubal* in Spain, says: "All the Spaniards now speak and use the same common language which we call the Castilian, formed by the union of many languages, particularly the Latin, of which its name is a proof, as it is also called the Romance tongue; and the affinity with it is so great (which is not the case with the Italian,) that one can with the same words and the same construction, both in prose and verse, speak Latin and Castilian."

#### RESEMBLANCE BETWEEN THE SPANISH AND ITALIAN LANGUAGES.

After having spoken of the resemblance which the Spanish language has to the French and Latin, I ought not to omit mentioning also the extraordinary affinity which exists between that language and the Italian, not only in words, but in grammatical construction.

The Spanish terminations *cia, ña, tad, dad, al, on, ion* and *es*, end in Italian in *za, gna, ta* (ó *tade* in poetry), *ale, one, ione* and *ese*; as, *constancia, vigilancia, convalecencia, indulgencia, elegancia, fragancia, ignorancia, imprudencia*; *montaña, campaña, Cataluña, carroña*; *libertad, felicidad, fertilidad, liberalidad*; *mal, cardenal, corporal*; *carbon, baron, sermon, jabon*; *union, porcion, oracion, consideracion*; *ingles, frances, holandes, irlandes &c.*; all which make in Italian, *costanza, vigilanza, convalescenza, indulgenza, eleganza, fraganza, ignoranza, imprudenza*; *montagna, campagna, Catalogna, carogna*; *libertà, felicità, fertilità*; *male, cardinale, corporale*; *carbone, barone, sermone, sapone*; *unione, porzione, orazione, considerazione*; *inglese, francese, olandese, irlandese*.

The verbs and participles in *ar, ado*; *er, ido*; *ir, ido*, of the three conjugations in Spanish, correspond in Italian with the following variations: *are, ato*, as *amare, amato*, in Spanish *amar, amado*; *ir, uto*, as *perdere, perduto*, in Spanish *perder, perdido*; *ir, ito*, as *dormire, dormito*, in Spanish *dormir, dormido*; with a great similarity throughout the conjugation of almost every verb, whether regular or irregular. I shall say nothing of the resemblance between the adjectives and adverbs, together with an infinite number of words which are precisely the same in both languages; but shall content myself with concluding this first part of the book, by giving a few familiar phrases in the form of a dialogue, in Spanish, Italian and English.

Spanish.	Italian.	English.
¿Cómo está el señor, la señora, cómo está Vd.?	Come sta mio signore, mia signora, come sta v. s.?	How are you Sir, or Madam?
Muy bien, para servir á Vd., para servirle, á su servicio,	Benissimo per servirla, al suo servizio, al suoi cenni,	Very well to serve you, at your service.
Gracias, doy á Vd. las gracias,	La ringrazio, le rendo grazie,	Thank you; I give you thanks.

<i>Spanish.</i>	<i>Italian.</i>	<i>English.</i>
¿Adónde va, ó quiere ir Vd.?	Dove va, o vuol andar v. s.?	Where are you going? where do you wish to go?
No sabré qué hacer,	Non saprei che fare,	I shall not know what to do.
Le ruego que me haga el favor de ...	La priego mi faccia il favore di ...	I pray you do me the favor to ...
No puedo,	Non posso,	I cannot.
Me gusta; no me gusta.	Mi piace; non mi piace.	It pleases me; it does not please me.
Me alegro de ver á Vd. en buena salud,	Godo ho caro vederla in buona salute,	I rejoice to see you in good health.
Estoy muy agradecido á Vd.,	Le sono molto obligato a v. s.,	I am very much obliged to you.
Escúseme Vd., perdóneme.	Mi scusi v. s., mi perdoni,	Excuse me; pardon me.
No quiero incomodar á Vd.,	Non voglio incomodarla,	I dont wish to trouble you.
¿Quién es aquel caballero?	Chi e quello cavaliere?	Who is that gentleman?
No le conozco; no le he visto nunca,	Non lo conosco; non l'ho mai visto,	I dont know him; I have never seen him.
Le conozco de vista,	Lo conosco di vista,	I know him by sight.
¿Qué piensa Vd.? ¿qué le parece?	Che ne pensa? che gliene pare?	What do you think? how does it seem to you?
¿Qué dice Vd.? ¿qué cosa es?	Che dice? che cosa e?	What do you say? what is it?
¿Qué hora es? ¿qué se dice de nuevo?	Che ora e? che si dice di nuovo?	What o'clock is it? what's the news?
¿Qué tiempo hace?	Che tempo fa?	What kind of weather is it?
¿Qué me importa?	Che m'importa?	What matter is it to me?
¿Qué hace? ¿qué está haciendo?	Che fa? che sta facendo?	What is he or she doing?
¿Qué quiere? ¿qué desea?	Che vuole? che desidera?	What does he or she wish or desire?
¿Qué vino quiere Vd.?	Che vino vuole?	What wine do you wish?
Con licencia de Vd., con su licencia,	Con licenza, con sua licenza,	By your permission.
No importa,	Non importa,	No matter.
Es mi buen amigo,	E mio buon'amico,	He or she is my good friend.
¿Quién lo habria jamas pensado?	Chi l'avria mai pensato?	Who would ever have thought it?
¿Qué quiere decir esto?	Che vuol dir questo?	What does this mean?
¿A qué hora suele Vd. comer?	A che ora suol pranzare?	At what hour are you accustomed to dine?
A las tres es la hora de comer; la comida está en la mesa,	Alle tre e l'ora di pranzo; il pranzo e in tavola,	Three o'clock is the dinner hour; the dinner is on the table.
Hé aquí el fin de este diálogo,	Ecco il fine di questo dialogo,	Here ends this Dialogue.

PROVERBS AND SAYINGS WHICH CORRESPOND WITH EACH OTHER IN BOTH LANGUAGES. PROVERBIOS Y DICHOS QUE SE CORRESPONDEN EN AMBAS LENGUAS.

- A bird in the hand is worth two in the bush, *Mas vale pájaro en mano que buitre volando.*
- A blind man should not judge of colors, *No es el ciego el que debe juzgar de colores.*
- A bird that can sing and won't sing must be made to sing, *Pájaro que sabe cantar y no quiere cantar, es menester hacerle cantar.*
- A bow long bent, at last waxeth weak, *Arco siempre armado ó flojo ó quebrado.*
- A guilty conscience needs no accuser, *Una conciencia culpable no necesita fiscal.*
- A handsome hostess is bad for the purse, *Huéspeda hermosa mal para la bolsa.*
- A selfish man meets with no assistance in time of need, *El que solo se come su gallo solo ensilla su caballo.*
- A penny saved is a penny gained, *Un cuarto ahorrado es un cuarto ganado.*
- A good lawyer is a bad neighbor, *Buen abogado mal vecino.*
- A contented mind is a continual feast, *Un corazon contento es un festin continuado.*
- A good turn deserves another, *A una, otra, ó Donde las dan, las toman.*
- An opportunity lost seldom returns, *La ocasion perdida no se recobra fácilmente.*
- A word to the wise is sufficient, *Al buen entendedor pocas palabras bastan.*
- All is not gold that glitters, *No es todo oro lo que reluce.*
- Among the blind the one-eyed is a king, *En tierra de ciegos el tuerto es rey.*
- A burnt child dreads the fire, *Gato escaldado del agua fria huye.*
- A good name is better than riches, *Mas vale buena fama que cama dorada.*
- A man can drive his horse to the water, but cannot force him to drink, *Podrán llevar el asno al agua, pero no forzarle á beber.*
- Avoid to write a letter, and never burn one, *Mira bien lo que escribas y conserva lo que te escriben.*
- A liar has need of a good memory, *Al mentiroso conviene ser memorioso.*



An ounce of prevention is worth a pound of cure,	<i>Mas vale onza de prudencia que li- bra de ciencia.</i>
A bad compromise is better than a good law suit,	<i>Mas vale una mala tranzacion que buen pleito.</i>
A friend in need is a friend in- deed,	<i>El amigo en la adversidad es amigo en realidad.</i>
A mittened cat never was a good hunter,	<i>Gato enguantado no caza ratones.</i>
As you have made your bed so you must lie,	<i>Quien mala cama hace en ella se yace.</i>
A rolling stone gathers no moss,	<i>Piedra movediga no cria moho.</i>
A tongue gives a deeper wound than a sword,	<i>Sanan llagas y no malas palabras.</i>
A wise head keeps a close mouth,	<i>En boca cerrada no entra mosea.</i>
An amorous old man is like a winter flower,	<i>Viejo amador, invierno con flor.</i>
As you sow so you must reap,	<i>Como siembres segarás.</i>
Beggars must not be choosers,	<i>A quien dan no escoje.</i>
Barking dogs seldom bite,	<i>Perro que ladra no muerde.</i>
Better late than never,	<i>Mas vale tarde que nunca.</i>
Better to be silent than speak wrong,	<i>Mas vale buen callar que mal hablar.</i>
Bear and forbear,	<i>{ Dando gracias por agravios Negocian los hombres sabios.</i>
Birds of a feather flock together,	<i>Lobos de una camada juntos andan.</i>
Between two stools we fall to the ground,	<i>Dos al saco y el saco en tierra.</i>
Black will take no other hue,	<i>Muda el lobo los dientes y no las mientes.</i>
Cat after kind,	<i>Cada uno busca á los suyos.</i>
Charity begins at home,	<i>La caridad bien ordenada empieza por sí mismo.</i>
Circumstances alter cases,	<i>Las circunstancias alteran los casos.</i>
Confession of a fault is half its amends,	<i>Quien peca y se enmienda á Dios se encomienda.</i>
Count not your chickens before they are hatched,	<i>No vendas la piel del oso antes de ha- berlo muerto.</i>
Custom is second nature,	<i>La costumbre es otra naturaleza.</i>
Cut your coat according to your cloth,	<i>Gobierna tu boca segun tu bolsa.</i>
Delays are dangerous,	<i>En la tardanza está el peligro.</i>
Daub yourself with honey and you will never want flies,	<i>A quien se hace de miel se lo comen las moscas.</i>
Early to bed and early to rise, makes a man healthy, wealthy and wise,	<i>Si quieres fortuna y fama, No te halle el sol en la cama.</i>

Every one knows where his shoe pinches,	<i>Cada uno sabe donde le aprieta el zapato.</i>
Evil be to him that evil thinks,	<i>Mal haya quien mal piense.</i>
Fools and children tell the truth,	<i>Los niños y los tontos dicen la verdad.</i>
First come, first served,	<i>Quien primero llega, ese la calza.</i>
Fools and obstinate people make lawyers rich,	<i>Necios y porfiados hacen ricos á los letrados.</i>
Fortune favors the bold,	<i>Al hombre osado la fortuna le da la mano.</i>
For want of a nail the shoe is lost,	<i>Quien no coje una gotera pierde la casa entera. Por falta de un clavo se pierde un zapato.</i>
Give a rope to a fool, and he will hang himself,	<i>Dale al tonto una cuerda y ahorcarse ha con ella.</i>
Give an inch, and he will take an ell,	<i>Al villano dale el pié y se tomará la mano.</i>
God tempers the wind to the shorn lamb,	<i>Dios da el frio conforme á la ropa.</i>
God will not help us unless we help ourselves,	<i>A quien madruga Dios le ayuda.</i>
Giving alms never lessens the store,	<i>Hacer limosna nunca mengua la bolsa.</i>
Grasp all, lose all,	<i>Quien mucho abarca poco aprieta.</i>
He has need to rise early who would please every body,	<i>Mucho tiene que hacer quien ha de gustar á todos.</i>
He is a good horse that never stumbles,	<i>No hay caballo, por bueno que sea, que no tropiece.</i>
He is like the dog in the manger,	<i>Como el perro del hortelano, ni ladra ni deja ladrar.</i>
He kills the goose that lays the golden egg,	<i>Él mata la gallina que pone el huevo de oro.</i>
He measures every one's corn with his own bushel,	<i>Piensa el ladron que todos son de su condicion.</i>
Hunger will break through stone walls,	<i>El hambre echa al lobo del monte.</i>
He sets the fox to keep his geese,	<i>Encomendar las ovejas al lobo.</i>
He that is born to be hanged will never be drowned,	<i>Quien nació para ahorcado no morirá ahogado.</i>
He who dies for his pleasure enjoys it,	<i>El que por su gusto muere, hasta la muerte le sabe.</i>
He who gives to the public, gives to no one,	<i>Quien hace por comun, hace por ningun.</i>
He who seeks finds,	<i>Quien busca halla.</i>
He that has a trade, may get a living any where.	<i>Quien tiene arte va por todas partes.</i>

He that spits against the wind, spits in his own face,	<i>Quien al cielo escupe, en la cara le cae.</i>
He must stoop that has a low door,	<i>Cuando la puerta es baja hay que agacharse.</i>
He that has but one shift is soon surprised,	<i>El raton que no tiene mas que un agujero, presto le pillan el gato.</i>
He that will not when he may, when he will he shall have nay,	<i>Quien tiempo tiene, y tiempo pierde, tiempo viene que se arrepiente.</i>
He who does not look forward will be sure to remain behind,	<i>El que adelante no mira, atras se queda.</i>
He who will steal an ounce will steal a pound,	<i>Ladroncillo de agujeta despues sube á barjuleta.</i>
He who will do one bad action will do a hundred,	<i>Quien hace un cesto hará un ciento.</i>
He who lends to a friend, often makes an enemy,	<i>Quien presta al amigo, á menudo cobra un enemigo.</i>
He who resolves hastily, repents at leisure,	<i>Quien presto se determina, mas presto se arrepiente.</i>
He who judges between two friends loses one or both,	<i>Quien juzga dos amigos, pierde uno ó los dos.</i>
He who is liberal and generous, easily obtains what he wishes,	<i>Manos jenerosas, manos poderosas.</i>
He who has but little, has little to fear,	<i>Quien poco tiene, poco teme.</i>
Health and mirth create beauty,	<i>Salud y alegría, belleza cria.</i>
Home is home, be it ever so homely,	<i>Mi casa y mi hogar, cien doblas val.</i>
Honesty is the best policy,	<i>La honradez es la mejor política.</i>
Honey is not for an ass's mouth,	<i>No es la miel para la boca del asno.</i>
I like the tale, but dislike the teller,	<i>Págase el Señor del chisme, mas no del que lo dice.</i>
I had rather be an old man's darling than a young man's slave,	<i>Antes quisiera ser el ídolo de un viejo que la esclava de un jóven.</i>
Idleness is the root of all evil,	<i>La ociosidad es madre de todos los vicios.</i>
If a man once fall all tread on him,	<i>Del árbol caído todos hacen leña. Del árbol caído todos sacan astillas.</i>
If a man once deceive me, shame on HIM; if he twice deceive me shame on ME,	<i>Quien te engañó te engañará, y si repite bien te estará.</i>
Ill gotten goods never prosper,	<i>Bienes mal adquiridos á nadie han enriquecido.</i>
If the shoe fits, wear it,	<i>A quien le caiga el sayo que se lo embone.</i>

If you cannot bite, never show your teeth,	<i>Si no puedes morder no enseñes los dientes.</i>
In time of prosperity friends will be plentiful,	<i>Haya cebo en el palomar, que palomas no faltarán.</i>
It is a foolish sheep that makes the wolf his confessor,	<i>Quien se fia de un lobo, entre sus dientes muere.</i> <i>Necia es la oveja que hace al lobo su pareja.</i>
It is good fishing in troubled water,	<i>A río revuelto ganancia de pescadores.</i>
It is one thing to promise and another to perform,	<i>Una cosa es prometer y otra es cumplir.</i>
It is better to be alone than in bad company,	<i>Más vale estar solo que mal acompañado.</i>
It is better to avoid the evil, than afterwards to apply the remedy,	<i>Más vale evitar el mal, que después poner el remedio.</i>
It is never too late to repent,	<i>Nunca es tarde para arrepentirse.</i>
It is not the frock that makes the friar,	<i>No es el hábito el que hace al monje.</i>
If you wish to know the value of a dollar, ask the loan of it,	<i>Si quieres saber el valor de un peso, pídelo prestado.</i>
It never rains but it pours,	<i>Dinero llama dinero.</i>
Join good men, and you will be one of them,	<i>Allégate á los buenos, y serás uno de ellos.</i>
Jack of all trades and master of none,	<i>Maestro de todo y discípulo de nada, ó El Maestro ciruela que no sabe y pone escuela.</i>
Learn to creep before you run,	<i>El que ha de ser bachiller, menester ha de aprender.</i>
Let him that eats the meat pick the bone,	<i>El que se come la carne que roa el hueso.</i>
Let every one praise the bridge that carries him over,	<i>Cada uno cuenta de la feria, según le vá en ella.</i>
Let him who has the itch scratch himself,	<i>A quien le pica que se rasque, ó Al que le duele la muela que se la saque.</i>
Listeners never hear good of themselves,	<i>Quien escucha, su mal oye.</i>
Light burdens borne far, are heavy,	<i>La carga andando crece</i>
Lightly come, lightly gone,	<i>Como se viene, se va.</i>
Like master, like man,	<i>Tal amo, tal criado.</i>
Live, and let live,	<i>Vivir y vivámos.</i>
Look before you leap,	<i>Antes que te cases mira lo que haces.</i>
Look not a gift horse in the mouth,	<i>A caballo presentado no hay que mirarle el diente.</i>

Lose nothing for want of asking, Love me, love my dog,	<i>Fraile modesto nunca fué Prior. Quien bien quiere á Beltran, bien quiere á su can.</i>
Love rules his kingdom without a sword, Make a virtue of necessity, Make one hand wash the other,	<i>Mas vale el ruego del amigo que el hierro del enemigo. Hacer de la necesidad virtud. Una mano lava la otra y ambas la cara.</i>
Man does what he can, God what he will, Man proposes, but God disposes, Many a little makes a mickle, Many drops make a shower,	<i>Los dichos en nos y los hechos en Dios. El hombre propone y Dios dispone. Poco á poco hila la vieja el copo. Muchas gotas de cera hacen un cirio pascual.</i>
Marry your son when you wish, your daughter when you can, Misfortunes seldom come single. Mistrust is the mother of security, Money makes the mare go,	<i>Casa á tu hija cuando pudieres, y á tu hijo cuando quisieres. Bien vengas mal, si vienes solo. La desconfianza aleja el engaño. Todo lo alcanza el dinero, ó Por el dinero baila el perro.</i>
Mocking is catching,	<i>Cuántas veces el burlon queda burla- do!</i>
Murder will out,	<i>Lo que de noche se hace, de dia apa- rece.</i>
Much noise and little work, Name not a rope in the house of one who has been hung, Necessity knows no law, Necessity is the mother of inven- tion,	<i>Mas es el ruido que las nueces. En casa del ahorcado no hay que mentar la soga. La necesidad carece de ley. La necesidad es madre de la inven- cion.</i>
Never ask pardon before you are accused, Never contradict a fool, Never judge before hearing both parties, Never marry a villain for his mo- ney,	<i>No pidas perdon antes de la acusa- cion. Al necio y al aire, darle calle. Quien no oye mas que una campana no oye mas que un sonido. Por codicia de florin no te cases con ruin.</i>
Never trust to another what you can do yourself, Never venture, never win,	<i>A lo que puedes solo, no esperes á otro. Quien no se aventura no pasa la mar.</i>
Never play with edge tools,	<i>Ni en burlas ni en veras con tu amo partas peras.</i>
New brooms sweep clean, New lords, new laws. Night is a cloak for sinners,	<i>Escoba nueva barre bien. Nuevos reyes, nuevas leyes. La noche es capa de pecadores.</i>

No matter how a monkey may dress, he remains a monkey, No money, no paternoster,	<i>Aunque la mona se vista de seda, mona se queda.</i>
No news is good news,	<i>Sin dinero no hay responso, ó No hay don sin din.</i>
No pains, no gains, Where there is much smoke there must be some fire,	<i>El no haber novedad es buena noticia.</i>
No sooner said than done, Nothing is impossible to a willing mind,	<i>No hay atajo sin trabajo.</i>
Custom makes law, Of two evils, choose the least, Old birds are not caught with chaff,	<i>Donde humo sale, fuego se hace.</i>
One swallow does not make a summer,	<i>Dicho y hecho.</i>
One beats the bush, and another catches the bird,	<i>Mas hace el que quiere, que el que puede.</i>
One cannot wash a blackamoor white,	<i>La costumbre hace ley.</i>
One fool makes many, One cannot attend equally to two different affairs, One cannot drink and whistle at the same time, One nail drives out another, One never loses by doing good,	<i>Del mal, el ménos.</i>
One scabby sheep infects a flock,	<i>Pájaro viejo no cae en el lazo.</i>
Opportunity makes the thief,	<i>Una golondrina no hace verano.</i>
Out of debt, out of danger,	<i>Uno levanta la caza, y otro la mata.</i>
Out of sight, out of mind,	<i>{ Quien lava la cara al asno pierde el tiempo y el jabon. Quien da pan á perro ajeno, pierde el pan y pierde el perro.</i>
One who lives in a glass house should not throw stones, (*),	<i>Un loco hace ciento.</i>

---

(\*) Qui in vitrio habitat aliquem petere lapide non debet.

- Out of the frying pan into the fire, *Salir de las llamas y caer en las brasas.*
- Patience overcomes many difficulties, *Con paciencia se gana el cielo.*
- Pay a man in his own coin, *Pagar á uno en la misma moneda, ó Con la vara que midas serás medido.*
- Poverty is not a crime, when it does not arise from vicious habits, *La pobreza no es vileza, cuando no nace de malas costumbres.*
- Poverty parteth friends, *La miseria ayenta amigos.*
- Practice makes perfect, *El uso hace maestro.*
- Procrastination is the thief of time, *No dejes para mañana lo que puedas hacer hoy.*
- Prove thy friend ere thou have need of him, *Prueba al amigo antes que lo necesites.*
- Put not a naked sword into a madman's hand, *Descubríme á él como amigo, y armóseme como testigo.*
- Religious contention is the devil's harvest, *Mientras disputan los galgos, se come el lobo la oveja.*
- Remove an old tree and it will wither away, *Planta muchas veces trasplantada, ni crece ni medra.*
- Rob Peter to pay Paul, *Ganar el cielo con rosario ageno.*
- Rome was not built in a day, *No se ganó Zamora en una hora.*
- Save a thief from the gallows, and he will be the first to cut your throat, *Cria cuervos, y te sacarán los ojos.*
- Say no ill of the year till it be past, *No digais mal del año hasta que haya pasado.*
- Saying and doing are two things, *Del dicho al hecho hay gran trecho.*
- Set a beggar on horseback and he'll ride to the devil, *Cuando el villano está en el mulo no conoce á Dios ni al mundo.*
- Short prayers reach heaven, *Una breve oracion penetra al cielo.*
- Short accounts make long friends, *Cuenta y razon sustenta amistad.*
- Silence gives consent, *Quien calla otorga.*
- Skill is better than strength, *Mas puede maña que fuerza.*
- Sloth is the key to poverty, *El perezoso siempre está menesteroso.*
- Slow, and sure, *Con otro ea llegaremos á la aldea, ó Tarde, pero seguro.*
- Smooth water runs deep, *Del agua mansa me libre Dios, que de la brava me guardaré yo.*
- So many countries, so many customs, or When you are in Rome do as the Romans do, *En cada tierra su uso, ó A doquier que fueres haz lo que vieres.*
- Spare to speak, and spare to speed, *A quien no habla, Dios no le ayuda.*

Spur not a willing horse,  
Strike while the iron is hot,  
Sweep before your own door,

*Caballo que vuela no quiere espuela.  
Al hierro caliente batir de repente.  
Antes de criticar pon la mano en tu  
pecho.*

Take heed you find not what you  
do not seek,

*Muchos van por lana, y vuelven tras-  
quilados.*

Take time when time cometh,  
lest time steal away.

*Quien cuando puede no quiere, quan-  
do quiere no puede.*

Tell that to the marines, but the  
sailors will not believe it,

*A otro perro con ese hueso, ó Dígale  
V. eso á los tontos.*

Tell me your love by deeds, and  
not by words.

*Obras son amores, y no buenas ra-  
zones.*

Tell me with whom thou goest,  
and I will tell thee what thou  
art,

*Dime con quien andas, y te diré quien  
eres.*

That is true which all men say,  
That is a hard battle where none  
escape,

*Voz del pueblo, voz del cielo.  
Reñida fué la batalla cuando no es-  
capó nadie.*

That which was once, but is no  
more. is the same as if it had  
never been before,

*Lo que fué y no es, como si no hu-  
biera sido.*

The absent person is always  
faulty.

*A muertos y á idos no hay amigos.*

They are as much alike as two  
peas,

*Tan buena es Juana como su her-  
mana.*

The best armor is to keep out of  
gunshot,

*Quien evita la ocasion evita el peli-  
gro.*

The best is cheapest,

*Lo mejor sale mas barato, ó Lo bara-  
to sale caro.*

The best mirror is an old friend,

*No hay mejor espejo que el amigo  
viejo.*

The best swimmers are often  
drowned at last,

*El mejor nadador perece en el agua.*

The best things are most difficult  
to attain,

*El que quiere azul celeste que le cues-  
te.*

The biter is often bit,

*El engañador suele ser el engañado.*

The burden one likes is not felt,

*Sarna con gusto no pica.*

The taking of one wrong brings  
on another,

*Un agravio consentido, otro venido.*

The crow thinks her own young  
fairest,

*Cada uno alaba sus agujetas, ó La  
miel de mi casa es la mas dulce.*

The danger past, God is forgotten,

*Fuera del peligro, se echa á Dios al  
olvido.*

The fish follow the bait,

*Si quieres que te siga el can dale  
pan.*



- The greatest conqueror is he who conquers himself. *La mas gloriosa victoria es la de vencerse á sí mismo.*
- The higher standing, the lower fall, *De gran subida, gran caida.*
- The lion is not half so fierce as he is represented, *No es tan bravo el leon como lo pintan.*
- The longest day will have an end, *No viene dia que no tenga su tarde, ó No hay mal que dure cien años.*
- The master's eye fattens the horse, *El ojo del amo engorda al caballo.*
- The more one has, the more he wishes to have, *Quien mas tiene mas quiere.*
- The moon does not heed the barking of dogs, *No se menea un mastin por ladridos de un faldero.*
- The more haste, the less speed. *{ Quien caminando lleva prisa, en camino llano tropieza, ó Vísteme despacio que estoy de prisa.*
- The nearer the church the further from God, *Detras de la cruz está el diablo, ó La Cruz al cuello y el diablo en el cuerpo.*
- The pitcher that goes often to the fountain. is broken at last, *Tantas v-ces va el cántaro á la fuente que al fin se quiebra.*
- The virtue that parleys will soon surrender, *A puerta cerrada el diablo se vuelve.*
- The wicked always agree about doing evil, *El lobo y la vulpera, ambos son de una conseja.*
- The wicked are generally the victims of their own malice, *Quien obra mal, para sí hará.*
- The sharpest arrows come from hidden bows, *La herida mas grave se recibe de oculta mano.*
- The worth of a thing is best known by the want of it, *No se conoce el bien hasta que no se pierde.*
- There comes nothing out of a sack but what was in it, *La cuba siempre huele al vino que contuvo.*
- There is no evil but what turns to a good purpose, *No hay mal que por bien no venga.*
- There is a snake in the grass, *Aquí hay gato encerrado.*
- There is many a slip between the cup and the lip, *De la mano á la boca se pierde la sopa.*
- There is no joy without alloy, *No hay placer sin hiel, ó No hay gusto sin susto.*
- There is no accounting for taste, *Sobre gusto no hay disputa.*
- There is no rose without a thorn, *No hay rosa sin espinas.*
- There is no rule without an exception, *No hay regla sin escepcion.*

There is no one so deaf as he who will not hear,	<i>No hay peor sordo que el que no quiere oír.</i>
There is nothing too small to be of use,	<i>En tiempo de torrasca tode puerto es bueno.</i>
There is no bad word, if it is not badly understood,	<i>No hay palabra mal dicha, si no es mal entendida.</i>
The tree is known by its fruit,	<i>El árbol se conoce por su fruto.</i>
There is many a true word spoken in jest,	<i>No hay peor burla que la verdadera.</i>
They will think of you according to your fortune,	<i>Tanto vales cuanto tienes.</i>
Those that are absent are soon forgotten,	<i>Ausencias causan olvido.</i>
Though the sun shine, leave not your cloak at home,	<i>Por mucho sol que haga no dejes tu capa, ó El hombre prevenido nunca fué vencido.</i>
Time and tide wait for no man,	<i>La ocasion no aguarda.</i>
To forget a wrong is the best revenge,	<i>Olvidar la injuria es la mejor venganza.</i>
Talk of the devil and he will appear,	<i>En nombrando al Ruin de Roma, luego asoma.</i>
Too many cooks spoil the broth,	<i>{ Barco que mandan muchos pilotos, pronto va á pique, ó Tanto adornó el diablo á su hija, hasta que le sacó un ojo.</i>
Too much familiarity breeds contempt,	<i>La mucha familiaridad es causa de menosprecio.</i>
Too much courtesy, too much craft,	<i>Quien te hace fiestas te ha de menester, ó Este huevo quiere sal.</i>
To build castles in the air,	<i>Hacer castillos en el aire.</i>
Trust not a friend who once was an enemy,	<i>Amigo reconciliado enemigo doblado.</i>
To reckon without the host,	<i>Hacer la cuenta sin la huésped.</i>
To pick a quarrel or to seek a trouble,	<i>Buscar cinco piés al gato.</i>
Truth finds foes where it makes none,	<i>Mal me quieren mis compadres porque les digo las verdades.</i>
To give is honor, to ask is grief,	<i>El dar es honor, el pedir, dolor.</i>
To give a sprat to catch a salmon.	<i>Meter agujas y sacar rejas.</i>
Truth should not always be revealed,	<i>No todas las verdades son para ser dichas.</i>
Time is money,	<i>El tiempo es dinero.</i>
Two heads are better than one,	<i>Mas ven cuatro ojos que dos.</i>
Upbraiding turns a benefit into an injury,	<i>Echar en cara un favor es un insulto.</i>
Walls have ears,	<i>Las paredes tienen oídos.</i>

We judge of others by ourselves,	<i>Cada uno juzga por su corason del ajeno.</i>
Wealth makes worship,	<i>En casa llena presto se guisa la cena.</i>
We see a mote in our neighbor's eye, but not the beam in our own.	<i>Vemos la paja en el ojo ajeno, y no la viga de lagar en el nuestro.</i>
Well begun is half done,	<i>Obra empezada medio acabada.</i>
What is bought is cheaper than a gift,	<i>Es mas barato lo comprado que lo regalado.</i>
What is one man's meat is another man's poison,	<i>Lo que bueno para el hígado es malo para el bazo.</i>
Nothing is cheap that is not wanted,	<i>Si quieres empobrecer, compra lo que no has menester.</i>
What the heart thinketh, the tongue speaketh,	<i>De la abundancia del corazon habla la boca.</i>
What we learn in infancy is never forgotten,	<i>Lo que entra con el capillo, sale con la mortaja.</i>
What is bred in the bone will never come out of the flesh,	<i>Genio y figura hasta la sepultura.</i>
What the eye sees not, the heart rues not,	<i>Lo que ojos no ven, corazon no siente.</i>
When candles are out, all cats are grey,	<i>De noche todos los gatos son pardos.</i>
When fortune smiles on thee, take the advantage,	<i>Cuando te den la Vaquilla acude con la soguilla.</i>
When it thunders, the thief becomes honest,	<i>Miedo ha Payo que reza.</i>
Turn a deaf ear to the words of a fool.	<i>A palabras necias oidos sordos.</i>
When the fox preaches, let the geese beware,	<i>Cuando el diablo reza, engañarle quiere.</i>
Every thing in its season,	<i>A su tiempo maduran las brevas (or uvas).</i>
When the cat is away, the mice will play,	<i>A donde no está el dueño, ahí está su duelo.</i>
When the wine is in, the wit is out,	<i>Do entra el beber, sale el saber.</i>
When thy friend asks, let there be no to-morrow,	<i>Cuando tu amigo pide, no le hagas esperar.</i>
Where it is weakest, the thread breaketh,	<i>La cuerda siempre rompe por lo mas delgado.</i>
Where there's a will there's a way,	<i>Donde hay gana, hay maña.</i>
While the grass is growing the horse is starving,	<i>Mientras la yerva crece, el caballo muere.</i>

Where you were a page, do not be an esquire,	<i>Donde fuiste caballero, no seas es- cudero.</i>
Whoever peeps through a hole will see trouble,	<i>Quien acecha por agujero, vé su duelo.</i>
Who buys hath need of a hundred eyes, he who sells hath enough of one,	<i>El comprador debe tener cien ojos, que al vendedor le basta uno.</i>
Who gives away his goods before he is dead, take a beetle, and knock him on the head,	<i>Quien da lo suyo ántes de su muerte, merece le den con un mazo en la frente.</i>
Wise men change their minds, fools never,	<i>Del sabio es mudar de consejo.</i>
Without contest there is no vic- tory,	<i>Sin perseverancia no hay victoria.</i>
Write down before you give, and receive before you write,	<i>Escribe ántes que des, y recibe ántes que escribas.</i>
Wolves don't prey upon their own kind,	<i>Los lobos no se comen unos á otros.</i>
You can have no more of a cat than her skin,	<i>Mal da quien no ha ; ó Nada puede dar quien no tiene.</i>
To give and retain requires some brain,	<i>Dar y tener, seso ha menester.</i>
You had better give the wool than the sheep,	<i>Mas vale perder un brazo que la vida.</i>
You must do as the friar says, not as he does,	<i>Del fraile toma el consejo, pero no el ejemplo.</i>
You must take the will for the deed,	<i>El que hace lo que puede no está obligado á mas.</i>





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NEW SPANISH READER**

**AND  
TRANSLATOR**

**BEING  
A NEW METHOD**

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AND FROM  
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WHO STUDY BY OLLENDORFF'S METHOD, AND WISH TO OBTAIN A  
THOROUGH KNOWLEDGE OF THE LANGUAGE.**

---

**BY FRANCISCO JAVIER VINGUT,**  
Professor of the Spanish Language and Literature in the University of  
New York, and author of "A Spanish Grammar  
on Ollendorff's Plan."

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TO  
REV. J. F. SCHROEDER, D. D.

RECTOR OF ST. ANN'S HALL,

This Work

IS

RESPECTFULLY DEDICATED

AS

A TOKEN OF ESTEEM AND FRIENDSHIP

BY

The Author.  
E





## P R E F A C E.

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The study of foreign languages is undoubtedly among the most interesting and agreeable that can occupy the time of men of letters, or engage the attention of those who are desirous of appearing in society as persons of liberal education.

The Spanish Language, which yields to none in elegance, expression or vigor, has now become, by recent events, as necessary and important to an American, as it is instructive and entertaining to all, by reason of the infinite number of works that have been written by men of genius in this language.

The study of Spanish, which has hitherto been but little attended to in this country, is now beginning to be popular, and it is the duty of those who profess to teach it, to render its acquisition as easy and as interesting as the dryness of grammatical rules will permit.

It is the author's opinion, that in order to learn foreign languages, readily and successfully, nothing is better than to follow the excellent maxim of Dumarsais—" *Few rules and much practice,*"—especially in the first stage of the scholar's progress. Under this impression, the author has composed the present Work, which is based on Mons. Picot's system, although most of the selections and its general arrangement are different. Besides possessing the advantages of a Reader, this system affords the scholar convenient means of promptly mastering, for the purposes both of translation

and conversation, a great number of the most useful words, phrases and idiomatic expressions.

The greatest difficulty in translating from one language into another, even if one knows the meaning of the separate words, is to combine and arrange them according to the genius of each tongue. There is so great a difference between languages in regard to the use of the particles, and the general arrangement of certain parts of speech, that, although it cannot properly be said to be the idiomatic part of the language, it constitutes, nevertheless, one of the chief impediments in making a good translation of the text.

To overcome this difficulty is the object of the exercises for double translation, (page 2,) consisting of interesting pieces, presenting the Spanish text on one page and the English on the opposite, with very convenient divisions for finding, at the first glance, the corresponding ideas, construction particles, &c. in the two languages. This affords, when properly used, (see directions,) besides the advantage of interlinear translation, more effectual and interesting means than any other arrangement for the prompt acquisition of those words and phrases which are most frequently used; and also for ascertaining the terminations of the verbs in their different tenses; and, what is still more important, the idioms of both languages.

It is hoped that this book will be found acceptable to the public generally, as well as to Professors of the Spanish Language, and Directors of Colleges and Academies, the author having spared no pains to make it as correct as possible.

F. J. VINGUT.

*New-York University, January, 1852.*

## THE SPANISH ALPHABET.

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<i>Characters.</i>	<i>Names.</i>	<i>Characters.</i>	<i>Names.</i>
A	ah	N	ány
B	bay	Ñ	áin-yay
C	thay	O	o
Ch	chay	P	pay
D	day	Q	koo
E	a	R	áray
F	áiffay	RR	áir-ray
G	hay	S	áissay
H	átechay	T	tay
I	e	U	oo
J	hótuh	V	vay
L	áily	X	áikeys
LL	áil lay	Y	e
M	áimay	Z	tháytah.

---

## SYLLABICAL TABLE.

Vowels,	a	e	i	o	u
Their sounds,	ah	a	e	o	oo

Vowels, in Spanish, always preserve the same sound; but, in the syllable *que, qui*; *gue, gui*, the *u* is not sounded except when *gue, gui* has a diæresis on the *u*; thus *güe, güi*.

<i>Consonants.</i>	<i>Pronunciation.</i>
ba, be, bi, bo, bu,	bah, bay, be, bo, boo.
ca, (¹) co, cu,	kay, ko, koo
ce, ci,	thay, thee,

<i>Consonants.</i>	<i>Pronunciation.</i>
cha, <sup>(1)</sup> che, chi, cho, chu,	chah, chay, chee, cho, choo.
da, <sup>(2)</sup> de, di, do, du,	dah, day, dee, doh, doo.
fa, fe, fi, fo, fu,	fah, fay, fee, fo, foo.
ga, <sup>(4)</sup> go, gu,	gah, go, goo.
ge, gi,	hay, he,
gue, gui,	gay, gee,
güe, güi,	gwáy, gwée,
ha, <sup>(5)</sup> he, hi, ho, hu,	ah, a, e, o, oo.
ja, <sup>(6)</sup> je, ji, jo, ju,	hah, hay, he, ho, hoo.
la, le, li, lo, lu,	lah, lay, le, lo, loo.
lla, <sup>(7)</sup> lle, lli, llo, llu,	lliah, lliay, lliee, llio, lloo.
ma, me, mi, mo, mu,	mah, may, me, mo, moo.
na, ne, ni, no, nu,	nah, nay, ne, no, noo.
ña, <sup>(8)</sup> ñe, ñi, ño, ñu,	niah, niay, niee, nio, nioo.
pa, pe, pi, po, pu,	pah, pay, pe, po, poo.
que, qui, <sup>(9)</sup>	kay, key.
ra, <sup>(10)</sup> re, ri, ro, ru,	rah, ray, re, ro, roo.
rra, rre, rri, rro, rru,	rrah, rray, rre, rro, rroo.
sa, se, si, so, su,	sah, say, se, so, soo.
ta, te, ti, to, tu,	tah, tay, te, to, too.
va, ve, vi, vo, vu,	vah, vay, ve, vo, voo.
xa, <sup>(11)</sup> xe, xi, xo, xu,	ksah, ksay, ksee, kso, ksoo.
ya, ye, yo, yu,	yah, yay, yo, you.
za, ze, zi, zo, zu,	thah, thay, thee, thoh, thoo.

---

(<sup>1</sup>) *C*, before *e*, *i*, is pronounced as *th* in *thank*, *think*; before *a*, *o*, *u*, like *k*.

(<sup>2</sup>) *Ch*, as *ch* in the English words *charity*, *church*.

(<sup>3</sup>) *D*, is pronounced very similar to the sound of *th* in the words *though*, *than*.

(<sup>4</sup>) *G*, before *e*, *i*, is pronounced like *h* in *hen*, *hill*; in every other case as in *gap*.

(<sup>5</sup>) *H*, always mute.

(<sup>6</sup>) *J*, is pronounced always as *h* in the words *hall*, *hand*, that is, the same as the *g* with *e*, *i*, in Spanish.

(<sup>7</sup>) *Ll*, as *lli* in *William*.

(<sup>8</sup>) *Ñ*, as in *opinion*.

(<sup>9</sup>) *Q*, is now used only in the syllables *que*, *qui*, where the *u* is not sounded.

(<sup>10</sup>) *R*, sounds as in *bar*, *card*, except when it is at the beginning of a word, or followed by *l*, *n*, *s*, or when it is double, it then sounds rough.

(<sup>11</sup>) *X*; this letter used to be guttural and pronounced like *j*, when the vowel following the *x* had not the circumflex accent over it, so (*â*); but now its guttural sound is supplied by *j* before the vowels *a*, *o*, *u*, and by the letter *g* before *e*, *i*, although some writers use *j* instead of *x* before all vowels. Ex.—*jabon*, soap; *jefe*, chief; *Méjico*, Mexico, &c. The system of using *j* and not *g* before *e*, *i*, is worthy of recommendation, since it simplifies the orthography of the language; and what is still more in its favor, many verbs written with *j*, will have less irregularities than written with *g*; as *corregir*, *elejir*, *colejir*, etc. and others which are irregular only for being written with *g* are no longer so when written with *j*, as *dirijir*, and others. (See note page xi).

The *x* has also been changed into an *s* in all the instances in which it is followed by another consonant. Ex.—*estrangero*, stranger; *escepto*, except; *escitar*, to excite. The *x* is preserved only in those words in which it is pronounced as *ks*. Ex.—*axioma*, *exámen*, pronounced *aksióma*, *eksámen*.

## DE LA ACENTUACION.

Siendo el objeto de la acentuacion señalar en la escritura las sílabas agudas, es indudable que deberá preferirse aquel sistema que haga emplear menor número de acentos, porque no deja de ser engorroso el marcarlos. Conviene pues que las reglas abrazen los mas casos posibles, en los cuales se suponga el acento agudo, aunque omitido, y que solo se marque en los que forman la escepcion. A este principio he procurado atenerme en las máximas que pongo a continuacion.

1. Las dicciones terminadas por vocal simple o por un diptongo que acabe por *a*, *e*, *u* o, llevan jeneralmente el acento en la penúltima, v. g. *vida*, *justicia*, *duerme*, *especie*, *blanco*, *serio*; así como las que acaban por consonante o por diptongo cuya última vocal es la *i* (ninguna palabra castellana concluye por los diptongos *au*, *eu*, *ou*), lo tienen de ordinario en la última, v. g. *abril*, *ademas*, *combes*, *correr*, *desden*, *despues*,

*gritar, lucir, virtud, carey, convoy.* No se marcará de consiguiente en todas las voces que se conforman con esta regla, que es la mas jeneral. Tampoco se marca en las dicciones *aunque, porque, sino*, a pesar de ser agudas en la última, por la frecuencia con que ocurren, y el embarazo que causaria escribir tantos acentos. Ha de acentuarse pues *sino* (anticuado y familiar) por *signo*, para diferenciarlo debidamente de aquella conjuncion.

2. Pero hay que espresarlo en todos los casos que constituyen una escepcion, como en *ánjel, ántes, así, báculo, César, concebí, conoció, López, ménos, órden, Pérez, vericú*, etc. En *hálá* está dudoso, si se oye mas el acento en la o que en la a última, y así no hizo mal la Academia marcándolo en ambas vocales en la penúltima edicion de su Diccionario.—Segun esta regla no deberian acentuarse *cortés* (adjetivo y apellido), *delfinés, inglés y leonés* (nombres jentilicios), ni el adjetivo *montés*; pero conviene espresar el acento en la e última de estas palabras, para que no se confundan con los plurales *cortes, delfines, ingles, leones y montes*.

3. En los plurales de los nombres se pronuncia el acento en la misma sílaba que en el singular, y si esta lo lleva marcado, ha de espresarse tambien en el plural: *alelí, alelés; ánjel, ánjeles; pié, piés*. Forman escepcion *carácter* y *réjimen*, porque en el plural pronunciamos *caractéres* y *rejímenes*; bien que el segundo rara vez se usa.

4. En las personas de los verbos no señalamos el acento, cuando se pronuncia en la penúltima, bien acabe la última por vocal o por diptongo, bien por consonante, v. g. *cantaba, cantabais, cantaron, cantaremos*. Por tanto hay que espresarlo, si va en la última, por ejemplo, *améis, decís, estóy, están, estáis, estás, habéis, huid, leéd, oigáis, tomaréis*, que se distingue así perfectamente de *tomareis*, segunda persona del plural del futuro condicional de subjuntivo; o en la antepenúltima, como *paseábamos, quisiéramos, venciéremos, veríamos*. En *andar, correr, huir*, etc. se sobrentiende, porque son infinitivos y no personas de verbos, que son las únicas de que habla la presente regla.—Forma escepcion de esta la primera persona del plural del pretérito absoluto de indicativo en los verbos de la primera y tercera conjugacion, pues acentuamos su penúltima, para distinguir así esta persona de la misma del presente de dicho modo: *amámos y combatí-*

*mos* son personas del pretérito, así como *amamos* y *combates* lo son del presente.

5. Los verbos a que se agrega uno o dos afijos, conservan el acento en la misma sílaba en que lo tenían; y si no estaba espreso, y recae sobre la tercera o cuarta sílaba ántes del fin en razon de los afijos que se han añadido, hay que marcarlo. Escribimos por esto *améla*, *contármelo*, *disputósele*, *tañéndola*, *diríamoslo*, *amenazándosele*; debiendo observarse que cuando el acento está en la tercera o cuarta sílaba ántes del fin por haberse agregado algun afijo a la palabra, se pronuncia tambien aguda la última sílaba, pues no pronunciamos del mismo modo el *la* en *amándola* que en *gondola*. Pero cuando los poetas hacen agudas estas voces, el acento va solo en la última, y se escribe *disputoselé*, *tañendolá*, o bien en ambas sílabas. *disputóselé*, *tañéndolá*.

6. Los monosílabos carecen de acento, a no ser que tengan diptongo y se pronuncie el acento en la segunda de las dos vocales, v. g. *dió*, *fué*, *fuí*, *pié*, *vió*. Es una costumbre tan jeneral como poco fundada el marcarlo en la preposicion *a* y en las conjunciones *e*, *o*, *u*, donde de nada sirve, porque estas partículas no son como los monosílabos, cuyos significados diversos determina el acento, segun lo explicaré en la regla duodécima. <sup>(1)</sup>

7. Los adverbios en *mente* retienen el acento de los nombres de que se derivan, por ejemplo, *claramente*, *fácilmente*, *magníficamente*, de modo que en la pronunciacion oímos dos

<sup>(1)</sup> Se notará que en esta obra se ha empezado a poner en práctica la supresion del acento innecesario en la preposicion *a*, y en las conjunciones *e*, *o*, *u*, con la idea de que la vista vaya familiarizándose con esta reforma, único embarazo que puede encontrar. Ciertó es que toda reforma, para que se haga con buen resultado, debe hacerse poco a poco; pero al mismo tiempo no debe olvidarse que a ello contribuye mas que todo la unidad de los esfuerzos de los que se interesan en ella.

Se notará así mismo que se han secundado los esfuerzos de algunos escritores para introducir la costumbre de emplear la *j* en lugar de la *g*, siempre que hiere a la *e* o la *i*, dejando la *g* solamente para las combinaciones *ga*, *gue*, *gui*, *go*, *gu*. En dar a la *g* el sonido paladial fuerte de la *j*, es contra el oríjen, contra la analogía, contra la pronunciacion y contra el uso de los padres primitivos de nuestro idioma. Es contra todo oríjen, porque en el árabe, del cual se deriva este sonido, se representa con una cifra muy distinta; es contra toda analogía, porque ningun idioma se conoce en que represente la *g* este sonido paladial fuerte; es contra la pronunciacion, porque el mismo sonido damos a la *g* en *ge*, *gi*, que a la *j* en *ja*, *je*, *ju*; y es contra el uso de los primeros au-



acentos, ni mas ni ménos que si fueran dos palabras distintas. Tambien se perciben perfectamente los acentos de ambas dicciones en algunos compuestos, como en *primojénito*, y en todos los nombres para cuya formacion empleamos los números ordinales, v. g. *decimo sétimo*, *paternóster*, *vijesimoc-tavo*; pero en estos suele tambien marcarse el acento en el primero de los dos componentes así, *décimo sétimo*, *páternóster*, *vijésimoc-tavo*.

8. El acento se halla siempre en la vocal de los diptongos que es la primera en el orden alfabético, ménos cuando se reúnen la *i* y la *o*, pues entónce va sobre la *o*, y lo mismo sucede con el diptongo *eo*. Vese esto confirmado por la tabla siguiente:

<i>ái</i>	}	como en <i>bailes</i> , <i>hay</i> .
<i>áy</i>		
<i>áu</i>	- - -	<i>causa</i> , <i>aplauzo</i> .
<i>éa</i>	- - -	<i>creado</i> (cuando se hace de dos sílabas).
<i>éi</i>	}	- - - <i>deleite</i> , <i>ley</i> .
<i>éy</i>		
<i>éó</i>	- - -	<i>Creonte</i> , <i>leones</i> (si son disílabos).
<i>éu</i>	- - -	<i>Ceuta</i> .
<i>íu</i>	- - -	<i>variado</i> .
<i>ié</i>	- - -	<i>pierdes</i> .
<i>ió</i>	- - -	<i>dioses</i> .
<i>íu</i>	- - -	<i>viuda</i> . Pero cuando siguen a la <i>u</i> dos consonantes, como en <i>triunfa</i> , suena esta acentuada.
<i>oé</i>	- - -	<i>proexas</i> (haciéndolo disílabo).

tores que escribieron en romance, porque entre ellos, como se ve en la coleccion de Sánchez, en el Fuero Juzgo y otras obras, representaba el sonido de *s* y el de *g* dulce, que es el único que debiera tener. Añádense a todas estas razones, las dadas en la nota II del alfabeto, página VII, sobre las irregularidades a que da lugar el uso de la *g*, en algunos verbos, las cuales desaparecen escribiéndolos con *j*. Además, segun la Real Academia hay casos en que la *j* no la *g*, debe usarse ántes de la *e* y de la *i*, los cuales no pueden saberse sin estar versado en el latin, griego, hebreo, siríaco y otras muchas lenguas antiguas, o recurrir al diccionario a cada paso.

Parece a la verdad imposible que tanta incongruencia y confusion, en el modo de representar dos sonidos, que tienen en el alfabeto dos signos distintos y bien marcados, haya durado tanto tiempo. A todo se ocurriera con dar a la *g* el sonido dulce o que tiene en las palabras *gana*, *gota*, y que la *j* fuese la única letra que representase en todas las combinaciones el sonido que le es propio. De este parecer es la Real Academia. Véanse Ort. Prol. página 17; Sicilia Ortol. y Pros. tomo 1, páj. 174, y los mejores escritores modernos (Nota del Autor.)

<i>oi</i>	}	-	-	-	<i>heroico, convoy.</i>
<i>oy</i>					
<i>ou</i>	-	-	-	-	<i>Souto.</i> (Solo se halla este diptongo en los apellidos que hemos recibido de Portugal, y en algunos gallegos o catalanes, como <i>Moure, Roura</i> ).
<i>ui</i>	-	-	-	-	<i>suave.</i>
<i>ue</i>	-	-	-	-	<i>suelto.</i>
<i>ui</i>	}	-	-	-	<i>cuita, muy.</i>
<i>uy</i>					
<i>uo</i>	-	-	-	-	<i>cuota.</i>

Siempre que el acento ha de marcarse por las reglas generales de ortografía en alguna sílaba de diptongo, lo lleva la vocal señalada en la tabla que precede, v. g. *cláusula, Cáucaso, Xéuxis*; a no ser que se pronuncie extraordinariamente en la otra vocal, en cuyo caso es necesario marcarlo sobre ella, como sucede en *fluido, período*, y en todos los acabados en *uito*, a cuya clase pertenecen *circuito, fortuito, gratuito*. Se marca igualmente, cuando el diptongo está disuelto, v. g. *caímos, deslie, coíma, Creúsa, heroína, monjío, oímos, paraíso, reúna, saúco*; esoeptuándose únicamente el caso de hallarse juntas estas vocales ántes de la terminacion del participio pasivo: *caído, leído, oído*, se pronuncian como si estuviese escrito *caído, leído, oído*. Lo mismo ha de entenderse de los sustantivos, que no son mas que la terminacion masculina o femenina de estos participios, cuales son *oído y caída*.—Supónese que cuando el diptongo está disuelto, y la voz es esdrújula, hay que señalar el acento sobre la vocal correspondiente, como en *cóito*.

9. Siempre que hay juntas al fin de la diction dos vocales que no forman diptongo, se da por sentado que lleva el acento la primera, si es la *a*, la *e* o la *o*, como en *sarao, bateu, deseo, canoa*. Se espresa en los casos, que no son muchos, en que las dos vocales constituyen diptongo, como en *línea, idóneo, hercúleo, óleo, Guipúzcoa, héroe*.

10. Por el contrario, si la primera de las dos vocales que se hallan reunidas en el final de la palabra, es la *i* o la *u*, no se pronuncia de ordinario el acento sobre estas letras, segun se ve en *arrogancia, codicia; especie, nadie; negocio, serio; agua, Mantua; arduo, perpetuo*. Lo señalamos por tanto en los casos ménos frecuentes, que son todos aquellos en que la *i* o la *u* no forman diptongo con la vocal que las sigue, v. g. *envía, manía, varíe; desvarío, rocío; ganzúa, fluctúa*. Pero

se omite en todas las personas del singular y en las terceras del plural del coexistente y condicional de indicativo de la segunda y tercera conjugacion (*corria, correria, sentian, sentirian*), por lo frecuentes que son y suponerse siempre en la *i* de dichas personas. Por esto en las pocas voces que pudieran confundirse con algunas personas de los verbos (en la escritura, aunque no en la pronunciacion, pues en aquellas el *ia* es diptongo), se denota todo esto acentuando la sílaba anterior, como en *hácia* preposicion, *réjia, réjias, sábia, sábias, y séria, sérias*, terminaciones femeninas de los adjetivos *rejo, sabio y serio, y ténia, téncias, y vénia, vénias*, nombres.

Si no tuvieran que leer nuestros libros sino los que hablan familiarmente el castellano, y lo pronuncian bien, hubiera sido mas sencillo decir, que no marcándose el acento en la *i* o la *u* de estas voces, se suponía en la sílaba anterior a dichas letras, cuando no forman diptongo con la vocal que las sigue; y en ellas, cuando el diptongo se halla disuelto. Mas tanto para los extranjeros, como para los nacionales que no estén seguros del modo de pronunciar las palabras, es preferible dar la regla en los términos que va puesta.

11. Las voces en que no hay mas de dos vocales con que pueda formarse diptongo, se supone que lo tienen disuelto, si ninguna de ellas lleva acento; el cual se subentiende entónces en la primera, cuando la diction termina por vocal, como en *veo, mia, tia, rie, tio, loa, loe, pua, duo*; y en la segunda, si acaba por consonante, v. g. *aun, pais, raiz, sauz*. Por esta razon hay que espresarlo en *dió, fué*, y en los demas monosílabos que se pusieron en la regla sesta.

12. Aunque algunas dicciones no deberian acentuarse, ateniéndose a los reglas que anteceden, conviene que diferenciamos por medio del acento los varios significados que tienen; y de este modo contribuye la ortografia a simplificar la inteligencia de lo que está escrito, que es su principal objeto. Por medio del acento diversificamos a *té*, nombre de una planta, de *te*, caso oblicuo del pronombre *tú*. *Cuál*, equivaliendo a *de qué manera, qué clase de*, etc.; o bien cuando en las enumeraciones es sinónimo de *el uno* o *el otro*, v. g. *Cuál llega a pié, cuál a caballo; cuánto*, siempre que significa *qué número, hasta qué punto, en cuánto grado, quién*, en las preguntas, y significando *el uno* o *el otro*; y *túl*, por *así, de esta suerte*, van acentuados; y no lo están en las demas acepciones en que suelen emplearse estos adjetivos.

Acentuamos tambien el *que*, no solo en las oraciones de interrogante, sino siempre que ha de completarse la sentencia con algun sustantivo, al que se refiere esta relativo, como: *No tener* (nada) *con qué alimentarse*; *Quiso saber* (el motivo) *por qué no habia venido*; *No hay* (razon) *para qué averiguarlo*. En semejantes casos pronunciamos con una énfasis particular el *que*, y lo mismo sucede cuando queremos dar a entender que vale tanto como *qué cosa*, *qué manera*, *qué especie de*, *cuál es el o la*, *cuán*, etc., es decir, siempre que lo separamos de su ordinario significado de conjuncion o de simple relativo, así: *Descaba oír qué* (especie de) *disculpa* (esto es, cuál era la disculpa que) *daba*; *Irritado al ver qué* (cuán) *atrevido habia andado*. Los pronombres *mí*, *tú*, *él*, notados con el acento, no se confunden con los adjetivos posesivos *mi*, *tu*, y el artículo definido *el*. *Al*, preposicion unida al artículo, no se acentúa, y como adverbio que significa *ademas* u *otra cosa*, lleva acento. *Entre*, *pára* y *sóbre*, personas de los verbos *entrar*, *parar* y *sobrar*, llevan acento, y carecen de él las preposiciones *entre*, *para* y *sobre*. *Há*, es decir, *hace* o *tiene*, y *hé*, por *yo tengo* o *ten tú*, se distinguen por su acento de las personas del presente de indicativo del mismo *haber*, cuando entran en la oracion en calidad de auxiliares de los verbos: como *dé* y *sé*, personas de *dar* y *saber* o *ser*, de la preposicion *de* y del pronombre o reduplicacion *se*. *Dá*, imperativo de *dar*, no se confunde así con *da*, presente de indicativo del mismo verbo. *Dí* y *vé*, imperativos de *decir* e *ir*, se diferencian por igual medio del pretérito absoluto de *dar* y del presente de indicativo y del imperativo de *ver*. *Dónde*, va con acento en las preguntas, y si equivale a *qué parte* o *por cuál parte*. Se marca tambien sobre el *cómo*, significando *de qué manera*, y sobre el *cuándo*, en el sentido de *en qué tiempo* o *en qué caso*. *Más*, adverbio de aumento o adiccion, puede distinguirse así del *mas*, partícula adversativa, en los pocos casos en que pudieran confundirse, como en este: *Soy muerto, exclamó: más no pudo decir*. Acentuamos finalmente a *sí*, pronombre y partícula afirmativa, o cuando suple a *sino*, a distincion del *si* condicional, o que sirve de contraposicion; y otro tanto hacemos con la interjeccion *sús*, a fin de diferenciarla del plural del posesivo *su*.

Para familiarizarse con las reglas de puntuar y acentuar, conviene consultar el oído, no ménos que las ediciones hechas con algun esmero, para cuya perfeccion contribuyen el cui

dado de los autores y correctores, y el hábito y casi instinto que contraen los buenos cajistas de atender a estas pequeñezas, que se escapan fácilmente al que no está acostumbrado. Nadie tenga esta materia por indiferente, pues no solo pende a las veces de su buena o mala puntuación el sentido de una cláusula, sino que las mismas voces tienen un significado muy diverso, según la sílaba en que se nota y pronuncia el acento. *Arteria* es un conducto de nuestra sangre, y *artería* sagacidad o astucia; *cabrio* es voz de heráldica, y también un madero que sirve para la construcción de las casas, y *caório* lo perteneciente a las cabras; *célebre* significa insigne o distinguido, *celebre* es la tercera persona del singular del futuro de subjuntivo, y *celebré* la primera del pretérito absoluto de indicativo. Igual diferencia ocurre en *intérprete*, *interprete* e *interpreté*. Del mismo modo *íntimo* y *legítimo* son nombres, *intimo* y *legitimo* primeras personas del singular del presente de indicativo, e *intimó*, *legitimó*, terceras del pretérito absoluto; *lucido*, participio pasivo de *lucir* y *lucirse*, es el que desempeña algo con lucimiento, a diferencia de *lúcido*, que significa lo que despidе luz o es luciente; y otro tanto sucede respecto de otras muchas dicciones.

(Gramática de Salvá.)

**SELECT PIECES,  
SENTENCES, COLLOQUIAL PHRASES,  
AND  
WORDS IN GENERAL USE;  
ARRANGED  
FOR DOUBLE TRANSLATION,  
FROM SPANISH INTO ENGLISH,  
AND  
FROM ENGLISH INTO SPANISH.**



## MODE OF USING THIS WORK.

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While the scholar is using this book as a regular Reader, he will prepare for each lesson a certain number of lines to be learned by heart, in Spanish and English, or translated correctly, *without hesitation*, from one language into the other, but much more frequently from English into Spanish. The pupil must not commit to memory a lesson until he is able to pronounce it as perfectly as his teacher.

He who only wishes to learn how to translate from one language into the other, should first make a translation of the text by himself, and afterwards compare it with the one given on the opposite page, which will be used as a key. But for the proper use of such a key, it is to be observed that the learner should on no account consult our translation till he has considered and carefully corrected his own.

Which is the original text and which the translation will readily be known from the subject, it having been impossible always to place the text on the same side, without causing a great deformity in the appearance of the work.



## JORJE WASHINGTON Y SU HACHITA.

1 Cuando Jorje | tenia como seis años de edad | recibió  
 2 de su padre | una hachita, | y | muy contento  
 3 con su regalo, | anduvo al rededor de la casa  
 4 probando su afilado filo | con todo | lo que  
 5 llegaba a su alcance. | Por último | llegó a un  
 6 cerezo favorito | de su padre, | y despues de  
 7 tajar la corteza | hasta que la hubo | arruinado  
 8 completamente, | se cansó | y se fué a la casa.  
 9 Poco despues, | su padre  
 10 pasando por allí, | vió su hermoso árbol | enteramente  
 11 arruinado, | y entrando en la casa, | preguntó  
 12 quién era el travieso autor | de la destruccion  
 13 de su árbol. | Por un momento Jorje tembló  
 14 y vasiló. | Estuvo fuertemente tentado  
 15 a negar | que él sabía algo acerca de ello,  
 16 pero armándose de todo su valor, | contestó,  
 17 “ Yo no puedo decir una mentira, | padre mio; | V. sabe  
 18 que no puedo decir una mentira, | yo lo corté | con mi  
 hachita.”  
 19 “ Corre a mis brazos, queridísimo hijo,” | exclamó el  
 20 padre transportado, | “ corre a mis brazos;  
 21 antes quisiera perder mil árboles  
 22 que tener un hijo mentiroso.”

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## 23 RESPUESTA DE ALEJANDRO EL GRANDE A SU MADRE.

24 Se refiere | una respuesta admirable | de Alejandro  
 25 el Grande | a su madre, | que le instaba | mandase  
 26 matar a un inocente. | Recuerda,  
 27 (le dijo ella,) que te he llevado | nueve meses | en mi seno.  
 28 Lo sé, | respondió él; | pero | pedidme cualquiera

## GEORGE WASHINGTON AND HIS HATCHET.

1 When George | was about six years old | he received  
 2 from his father | a hatchet ; | and he, | much pleased,  
 3 with his present, | walked around the house  
 4 trying its keen edge | upon everything | which  
 5 came within its reach. | At last | he came | to a  
 6 favorite cherry tree | of his father, | and after  
 7 hacking upon the bark | until he had | completely  
 8 ruined it, | he became tired | and went | into the house  
 9 Soon afterwards, | his father,  
 10 passing by, | beheld his beautiful tree | entirely  
 11 ruined ; | and | entering the house | asked  
 12 who was the mischevious author | of the destruction  
 13 of his tree. | For a moment | George trembled  
 14 and hesitated. | He was strongly tempted  
 15 to deny | that he knew anything about it,  
 16 but | summoning all his courage, | he replied,  
 17 “ I cannot tell a lie, | Father ; | you know  
 18 I cannot tell a lie, | I cut it | with my  
     hatchet.”  
 19 “ Run to my arms | my dearest son,” | cried his  
 20 father | in transports, | “ run to my arms ;  
 21 I would rather lose | a thousand trees,  
 22 than have my son | a liar.”

---

## 23 ANSWER OF ALEXANDER THE GREAT TO HIS MOTHER.

24 There is related | an admirable answer | of Alexander  
 25 the Great | to his mother, | who urged him | to order  
 26 an innocent person | to be put to death. | Remember,  
 27 (said she), that I bore you | nine months | in my bosom.  
 28 I know it, | he answered, | but, | ask of me | any

1 otra prueba | de mi agradecimiento, | pues no hay favor  
 2 por grande que sea, | que obligue  
 3 a sacrificar | la vida de un hombre.

#### 4 ANÉCDOTA DEL GENERAL MARION.

*(De la Historia de la Revolucion Americana.)*

5 La siguiente anécdota | dará una idea | del  
 6 verdadero patriotismo | que manifestó | Marion  
 7 en medio de los peligros | y privaciones | a que  
 8 estuvo espuesto. | Habiéndole visitado un oficial  
 9 inglés, | a fin de hacer | algunos arreglos | acerca  
 10 del canje de los prisioneros, | Marion le recibió | con  
 11 urbanidad; | y despues de haber concluido | el  
 12 negocio | que le condujo allí, | le convidó a comer.  
 13 Al oír la palabra comida, | el oficial | se sorprendió  
 14 muchísimo, | pues | al mirar a su rededor, | no  
 15 vió | ni víveres | ni cosa alguna | que indi-  
 case

16 que se iba a hacer | un refrijerio. | Algunos  
 17 milicianos quemados del sol | estaban sentados  
 18 en troncos de árboles, | teniendo las armas  
 19 cerca de ellos, | y pareciendo, | como su jefe,  
 20 familiarizados con el hambre. | Sin embargo,  
 21 curioso sin duda | de ver | de donde vendria  
 22 la comida, | el oficial aceptó | el convite.  
 23 “Vamos Tomás,” | dijo Marion | a uno de sus  
 24 soldados | “danos nuestra comida.” | Tomás  
 25 tomó entonces | un palo de pino | y comenzó  
 26 a sacar | algunos buniatos | de un monton  
 27 de cenizas | en donde | habian sido puestos  
 28 a asar. | Despues de haberlos limpiado,  
 29 soplándolos primero | para quitarles la  
 30 ceniza, | y frotándolos despues | con la manga  
 31 de su camisa de algodón, | los puso | sobre

1 other proof | of my gratitude, for there is no favor,  
 2 however great it may be, | that would induce me  
 3 to sacrifice | the life of a man."

---

#### 4 ANECDOTE OF GENERAL MARION.

*(From the History of the American Revolution.)*

5 The following anecdote | will give an idea | of the  
 6 true patriotism | which sustained | Marion  
 7 in the midst of the dangers | and privations | to which  
 8 he was exposed. | An English officer having visited  
 9 him | in order to make | some arrangements | about  
 10 the exchange of prisoners. | Marion received | him with  
 11 politeness ; | and after having concluded | the  
 12 business | which led him there, | invited him to dine.  
 13 At hearing the word dinner, | the officer was much  
 14 surprised, | for | on looking around him  
 15 perceived neither provisions | nor any thing | which  
     could indicate  
 16 that a repast was about to be made. | Several  
 17 sun-burnt militiamen | were seated  
 18 on trunks of trees, | having their arms  
 19 around them | and appearing, | like their chief,  
 20 familiarized with hunger. | However,  
 21 curious, without doubt, | to see | whence the dinner  
 22 would come, | the officer accepted | the invitation.  
 23 "Come Tom," | said Marion | to one of his  
 24 soldiers, | "give us our dinner." | Tom  
 25 then took | a pine stick | and began  
 26 to withdraw | some sweet potatoes | from a heap  
 27 of ashes | in which | they had been placed  
 28 for roasting. | After having cleaned them,  
 29 at first by blowing upon them, | to remove the  
 30 ashes, | afterwards by rubbing them | upon the sleeve  
 31 of his cotton shirt, | he put them | upon

1 un pedazo de corteza, y los colocó | delante de  
 2 Marion | y su huésped, | sobre el mismo leño  
 3 que les servia de asiento. | El oficial tomó  
 4 un buniato, | y mientras lo comia, | empezó  
 5 a reir a carcajadas. | Observando que Marion  
 6 manifestaba sorpresa, | “dispénseme V.”  
 7 le dijo, | “pero no puedo | contener la risa  
 8 de pensar | qué graciosa figura  
 9 harian mis camaradas, | si su gobierno  
 10 les diera | semejante comida. | Sin duda  
 11 Vds. comen mejor ordinariamente. | “Diga V.  
 12 algo peor,” | respondió Marion, | “pues  
 13 no siempre tenemos | bastantes buniatos | para  
 14 matar el hambre.” | Supongo entonces que V.  
 15 recibe buena paga.” | “Ni un centavo.”  
 16 “Verdaderamente | no veo como pueden Vds.  
 17 soportarlo.” | Sin embargo, | replicó Marion,  
 18 soy feliz ; | prefiero este alimento, | combatiendo  
 19 por mi patria, | a todas las riquezas | que  
 20 pudieran ofrecérseme | para hacérmela  
 21 abandonar. | Cuando el oficial volvió  
 22 a su jeneral, | este le preguntó | por qué  
 23 parecia tan triste. | “No sin razon,” | contestó.  
 24 “¿Que !” repusó el jeneral alarmado, | “¿ha  
 25 derrotado Washington a Sir Henry ?” | “No,  
 26 mi jeneral, | peor que eso. | He visto a  
 27 un oficial americano | y sus soldados  
 28 viviendo de raizes, | bebiendo agua pura,  
 29 desnudos, | sin paga, | y todo | por *la*  
 30 *Libertad !* ¿ Que podemos hacer contra semejantes  
 31 hombres ?”

---

1 a piece of bark, and placed them | before  
 2 Marion | and his guest, | upon the same log  
 3 which served them for a seat. | The officer took | a  
 4 potato, | and while eating it, | began  
 5 to laugh heartily. | Observing that Marion  
 6 manifested surprise, | "I beg your pardon,"  
 7 said he, | "but I cannot | contain my laughter  
 8 to think | what a droll appearance  
 9 my comrades would make, | if their government  
 10 should give them | such fare. | Doubtless  
 11 you ordinarily live better?" | "Say  
 12 rather worse," | replied Marion, | "since  
 13 we have not always | enough potatoes | to  
 14 appease our hunger." | "I suppose then that you  
 15 receive good pay." | "Not a cent."  
 16 "Truly, | I do not see how you can  
 17 endure it." | "However," | replied Marion,  
 18 "I am happy; | I prefer this food | in fighting  
 19 for my country, | to all the riches | that  
 20 could be offered me | to make me  
 21 abandon it." | When the officer returned  
 22 to his general, | the latter inquired | why  
 23 he looked so sad. | "Not without reason," | replied he,  
 24 "What!" said the general, alarmed, | "has  
 25 Washington beaten Sir Henry?" | "No,  
 26 general, | worse than that. | I have seen  
 27 an American officer | and his soldiers  
 28 living on roots, | drinking pure water,  
 29 without clothes, | without pay. | and all that | for  
 30 *Liberty!* What can we do against such  
 31 men?"

---

## 1 LAS MEDIAS AZULES DE ESTAMBRE.

2 Cuando el Dr. Franklin | fué recibido | en la corte de  
 Francia  
 3 como ministro americano, | tuvo algunos escrúpulos de  
 4 conciencia en conformarse | con sus modas | en cuanto  
 5 al traje. | “ Esperaba,” dijo al ministro, | “ que como  
 6 él era de suyo | un hombre muy llano, | y representaba  
 7 a un pueblo llano y republicano, | el rey le dispensaría  
 8 su deseo de aparecer en la corte, | con su traje ordinario.  
 9 Aparte de esto, la estacion del año,” | añadió,  
 10 “ hacia *algo peligroso* el cambio de medias calientes  
 11 de estambre a seda fina.” | El ministro frances  
 12 le hizo una inclinacion, | pero le dijo, | que *la moda* era  
 13 una cosa muy sagrada | para mezclarse con ella, | pero,  
 14 que tendria el honor de mencionarlo a Su Majestad.”  
 15 El rey se sonrió y envió a decir | que el Dr. Franklin  
 16 seria bien recibido en la corte | *con cualquier traje*  
 17 *que le agradase.* | A pesar de aquel delicado respeto hácia  
 18 los extranjeros, | que tanto distingue a los franceses,  
 19 los cortesanos | no podian evitar  
 20 al principio el fijar la atencion | en el traje acuaquerado  
 21 del Dr. Franklin, | y especialmente | en sus medias  
 22 azules de estambre. | Pero pronto pareció | como si  
 23 él hubiese sido introducido | en aquel gran teatro  
 24 solamente | para hacer ver, | que | los grandes jenios,  
 25 así como la verdadera belleza, | no necesitan la ajena  
 26 ayuda de los adornos. | La corte estaba tan  
 27 deslumbrada | con la brillantez de su jenio, | que  
 28 ya no le miraban a las medias. | Y miéntras  
 29 otros muchos ministros | que figuraban  
 30 con toda la pomposidad de la moda | del dia,  
 31 estan ahora olvidados, | el nombre del Dr. Franklin  
 32 todavía se menciona en Paris, | con todo el fervor  
 33 del mas afectuoso entusiasmo.

---

# 1 THE BLUE YARN STOCKINGS.

2 When Dr. Franklin | was received | at the court of  
 France  
 3 as American minister, | he felt some scruples of  
 4 conscience in complying | with their fashions | as to  
 5 dress. | "He hoped," he said to the minister, | "that as  
 6 he was himself | a very plain man, | and represented  
 7 a plain republican people, | the king would indulge  
 8 his desire to appear at court | in his usual dress.  
 9 Independent of this, the season of the year," | he added,  
 10 "rendered the change from warm yarn stockings  
 11 to fine silk *somewhat dangerous*." | The French minister  
 12 made him a bow, | but said, | "that *the fashion* was  
 13 too sacred a thing | for him to meddle with, | but,  
 14 he would do himself the honor to mention it to his Majesty.  
 15 The king smiled and returned word | "that Dr. Franklin  
 16 was welcome to appear at court | *in any dress*  
 17 *he pleased*. | In spite of that delicate respect towards  
 18 foreigners | for which the French are so remarkable,  
 19 the courtiers | could not help  
 20 staring at first, | at the quaker-like dress  
 21 of Dr. Franklin, | and especially | his  
 22 *blue yarn stockings*. | But it soon appeared | as if  
 23 he had been introduced | upon that splendid theatre,  
 24 only | to show, | that | great genius,  
 25 like true beauty, | needs not the foreign  
 26 aid of ornament. | The court were so  
 27 dazzled | with the brilliancy of his mind, | that  
 28 they no longer looked at his stockings. | And while  
 29 many other ministers, | who figured  
 30 in all the gaudy fashions | of the day,  
 31 are now forgotten, | the name of Dr. Franklin  
 32 is still mentioned in Paris | with all the ardor  
 33 of the most affectionate enthusiasm.

---



1

## EL PITILLO.

2 Cuando yo (Franklin) era un niño | como de siete años  
 3 de edad, | mis amigos | me llenaron los bolsillos  
 4 de monedas de cobre. | Fuí luego a una tienda  
 5 donde vendian chucherías | para los niños, y encantado  
 6 con el sonido de un pitillo | que *tenia en las manos* un  
 7 muchacho | a quien encontré en el camino,  
 8 le ofrecí voluntariamente | todo  
 9 mi dinero por él. | Despues fuí a casa, | y  
 10 anduve pitando por toda ella, | muy contento  
 11 con mi pitillo, aunque disturbando a toda la familia.  
 12 Mis hermanos y primos, | sabiendo  
 13 la compra que habia hecho, | me dijeron que habia dado  
 14 por él cuatro tanto | de lo que valia. | Esto  
 15 me hizo pensar | cuántas cosas buenas | pudiera  
 16 haber comprado | con el resto de mi dinero. | Y  
 17 se rieron tanto de mí | por mi necedad, | que  
 18 lloré de cólera, | y la reflexion me dió mas  
 19 disgusto | que el pitillo me dió placer. | Esto,  
 20 sin embargo, | me fué útil despues. | La idea  
 21 continuó en mi mente, | de modo que | a menudo, cuando  
 22 estaba tentado | a comprar algo innecesario,  
 23 me decia a mí mismo, | "*no des demasiado*  
 24 *por el pitillo,*" | y así | ahorraba mi dinero.  
 25 Cuando crecí, entré en el mundo, y segun observaba  
 26 las acciones de los hombres, | pensaba encontrar  
 27 muchos, | muchísimos, | que *daban demasiado*  
 28 *por el pitillo.* | Cuando veia a alguno muy  
 29 ambicioso por los favores de la corte, | sacrificando  
 30 el tiempo, | el reposo, | la libertad,  
 31 las virtudes, | y tal vez | los amigos,  
 32 para obternarlos, | me he dicho a mí mismo,  
 33 "*este hombre da demasiado por su pitillo.*" | Cuando  
 34 veia a alguno, | muy deseoso de popularidad,  
 35 ocupándose constantemente en alborotos políticos,

1

## THE WHISTLE.

2 When I (Franklin) was a child | about seven years  
 3 old, | my friends | filled my pockets  
 4 with coppers. | I went directly to a shop  
 5 where they sold toys | for children, and charmed  
 6 with the sound of a whistle | which a  
 7 boy | whom I met by the way, | *had in his hands,*  
 8 I voluntarily offered him | all  
 9 my money for it. | I then came home, | and  
 10 went whistling all over the house, | much pleased  
 11 with my whistle, | but, | disturbing all the family.  
 12 My brothers and sisters and cousins, | understanding  
 13 the bargain I had made, | told me I had given  
 14 four times as much for it | as it was worth. | This  
 15 put me in mind | how many good things | I might  
 16 have bought | with the rest of my money. | And  
 17 they laughed at me so much | for my folly, | that  
 18 I cried with vexation, | and the reflection gave me more  
 19 chagrin | than the whistle gave me pleasure. | This,  
 20 however, | was afterwards of use to me. | The impression  
 21 continued on my mind, | so that, | often when  
 22 I was tempted | to buy some unnecessary thing,  
 23 I said to myself, | "*do not give too much*  
 24 *for the whistle,*" | and thus | I saved my money.  
 25 When I grew up, came into the world, and observed  
 26 the actions of men, | I thought I met with  
 27 many, | very many, | *who gave too much*  
 28 *for the whistle.* | When I saw any one too  
 29 ambitious for court favors, | sacrificing  
 30 his time, | his repose, | his liberty,  
 31 his virtues, | and perhaps | his friends,  
 32 to attain it; | I have said to myself,  
 33 "*this man gives too much for his whistle.*" | When  
 34 I saw any one | too desirous of popularity,  
 35 constantly employing himself in political bustles,

1 abandonando sus propios negocios | y arrumándolos  
 2 por aquel abandono ; | *"él paga | en verdad"* | decia yo,  
 3 *"demasiado por su pitillo."* | Si conocia a un avaro,  
 4 que renunciaba | a todas las comodidades de la vida ;  
 5 a todos los placeres | de hacer bien a otros,  
 6 a toda la estimacion | de sus | conciudadanos,  
 7 y a los gozos de la benevolente amistad, | por  
 8 acumular riquezas ; | *"pobre hombre,"* decia yo,  
 9 *"en realidad tú pagas | demasiado por tu pitillo."*  
 10 Cuando veo a un hombre de placeres  
 11 sacrificando todos los medios de mejorar el  
 12 entendimiento o su fortuna, | a meras  
 13 sensaciones corporales, | *"hombre errado,"*  
 14 digo yo, | *"te estás proveyendo de pesares*  
 15 *en vez de placeres. Tú das demasiado por tu pitillo."*  
 16 Si veo a uno que le gustan los vestidos elegantes,  
 17 suntuosos muebles, | rumbosos equipajes,  
 18 escediendo todo a su fortuna, | por lo cual contrae  
 19 deudas, | y acaba su carrera en una prision ; | *"¡ ah !"*  
 20 digo yo, | *"el paga caro, muy caro, por su pitillo"*.  
 21 Cuando veo a una hermosa y amable muchacha, casada  
 22 con un hombre de mal jenio y bruto ; *"¡ Que lástima !"*  
 23 digo yo, | *"que haya pagado tanto*  
 24 *por su pitillo."* | En una palabra, | concebí que  
 25 una gran parte de las miserias | del jénero humano  
 26 les sobrevenia | por la falsa apreciacion  
 27 que hacian | del valor | de las cosas,  
 28 y por *dar demasiado por su pitillo.*

---

## 29 EL CUERNO DE LOS ALPES.

30 El cuerno de los Alpes | es un instrumento hecho  
 31 de la corteza del cerezo, | el cual, | como la vocina,

1 neglecting his own affairs, | and ruining them  
 2 by that neglect ; | "*he pays, | indeed,*" | said I,  
 3 "*too much for his whistle.*" | If I knew a miser,  
 4 who gave up | every kind of comfortable living ;  
 5 all the pleasures | of doing good to others,  
 6 all the esteem | of his | fellow citizens,  
 7 and the joys of benevolent friendship, | for the sake  
 8 of accumulating wealth, | "*poor man,*" said I,  
 9 "*you do indeed pay | too much for your whistle.*"  
 10 When I see a man of pleasure  
 11 sacrificing every means of improving his  
 12 mind, | or his fortune, | to mere  
 13 corporal sensations, | "*mistaken man,*"  
 14 say I, | "*you are providing pain for yourself,*  
 15 *instead of pleasure. You give too much for your whistle.*"  
 16 If I see one fond of fine clothes,  
 17 fine furniture, | fine equipages,  
 18 all above his fortune, | for which he contracts  
 19 debts, | and ends his career in a prison ; | "*alas !*"  
 20 say I, | *he pays dear, very dear, | for his whistle.*"  
 21 When I see a beautiful, sweet-tempered girl, married  
 22 to an ill-natured brute of a man ; "*What a pity it is,*"  
 23 say I, | "*that she has paid so much*  
 24 *for her whistle.*" | In short, | I conceived that  
 25 a great part of the miseries | of mankind  
 26 was brought upon them | by the false estimates  
 27 they made | of the value | of things,  
 28 and by *their giving too much for their whistle.*

---

29

## THE ALPINE HORN.

30 The Alpine horn | is an instrument | made  
 31 with the bark of the cherry tree, | which, | like the  
     speaking trumpet

1 sirve | para comunicar la voz | a una gran distancia.  
 2 Cuando los últimos | rayos del sol | doran  
 3 la cima de los Alpes, | el pastor que habita en  
 4 el sitio mas elevado | de estas montañas, | toma el  
 5 cuerno, y grita en alta voz, | ¡ Bendito sea el Señor !  
 6 Tan pronto como ha sido oido, los pastores vecinos  
 7 dejan | sus cabañas, | y repiten | aquellas palabras.  
 8 El eco de las voces | dura varios minutos, | pues  
 9 todas las grutas | de las rocas | repiten el nombre  
 10 de Dios. ¡ Que sublime escena ! ¿ Puede imaginarse  
 11 nada mas solemne ? | El profundo silencio  
 12 que sucede, | el espectáculo | de estas enormes  
 13 montañas, | en las cuales | *parece* apoyarse  
 14 la bóveda del cielo, | todo llena el alma | de un  
 15 santo entusiasmo. | Entretanto, | los pastores  
 16 se arrodillan y oran al raso, | y luego  
 17 se retiran | a sus cabañas, | a gozar | del  
 18 reposo | de la inocencia.

---

## 19 VENTAJAS DE LA RELIJION.

20 “ La relijion,” | decia Belisario, | “ consuela  
 21 al hombre | en la hora | de la adversidad,  
 22 y mezcla | las dulzuras | del placer  
 23 en la copa | que contiene | las amarguras | de la vida.  
 24 ¿ Quién lo experimenta | mas que yo ? | Agoviado  
 25 por la edad, privado de la vista, sin amigos, abandonado  
 26 a mí mismo, no viendo delante de mí mas que aflicciones,  
 27 y la tumba ; | si perdiera la esperanza | que he puesto  
 28 en el cielo, | ¿ qué me quedaria ? | Desesperacion.  
 29 El hombre justo vive en Dios ; | está seguro que Dios  
 30 le ama. | Esta fé | le fortalece y le llena  
 31 de gozo | en medio de sus aflicciones.”

---

. is used | to convey sounds | to a great distance.  
 2 When the last | rays of the sun | gild  
 3 the summit of the Alps, | the shepherd who dwells on  
 4 the most elevated spot | of these mountains | takes his  
 5 horn, and calls aloud, | "Blessed be the Lord!"  
 6 As soon as he has been heard, the neighboring shepherds  
 7 leave | their huts, | and repeat | those words.  
 8 The echo of the sounds | lasts several minutes, | for  
 9 all the grottoes | of the rocks | repeat the name  
 10 of God. What a sublime scene! Can any one imagine  
 11 any thing more solemn? | The profound silence  
 12 that succeeds, | the spectacle | of these enormous  
 13 mountains | on which | the vault of heaven  
 14 *seems* to rest, | every thing raises the soul | to a  
 15 holy enthusiasm. | In the meanwhile | the shepherds  
 16 bend their knees, and pray in the open air, | and soon after  
 17 they retire | into their huts, | to enjoy | the  
 18 repose | of innocence.

---

19            **ADVANTAGE OF RELIGION.**

20 "Religion," | said Belisarius, | "comforts  
 21 man | in the hour | of adversity,  
 22 and mingles | the sweets | of pleasure  
 23 in the cup | which contains | the bitterness | of life.  
 24 Who experiences it | more than I? | Overwhelmed  
 25 by age, deprived of sight, without friends, abandoned  
 26 to myself, seeing before me nothing but afflictions,  
 27 and the grave; | if I lose the hope | which I have placed  
 28 in heaven, | what would remain to me? | Despair.  
 29 The good man lives with God; | he is assured that God  
 30 loves him. | This faith strengthens him, and fills him  
 31 with joy | in the midst of his afflictions."

---

1        **MONÓLOGO DE SANCHE PANZA**2    **AL TIEMPO DE IR A VERSE CON DULCINEA,**3        **ENVIADO POR DON QUIJOTE.**

4 Volvió Sancho las espaldas, | y vareó su rucio: y  
 5 apénas hubo salido del bosque, | cuando volviendo  
 6 la cabeza | y viendo que D. Quijote | no parecia,  
 7 se apeó del jumento | y sentándose  
 8 al pié de un árbol, | comenzó a hablar consigo mismo,  
 9 y a decirse. “ Sepamos ahora, | Sancho hermano,  
 10 adonde va vuesa merced. | ¿ Va a buscar  
 11 algun jumento | que se le haya perdido ? No por cierto.  
 12 Pues, ¿ qué va a buscar ? Voy a buscar,  
 13 como quien no dice nada, a una Princesa, | y en ella al sol  
 14 de la hermosura, y a todo el cielo junto. | ¿ Y dónde  
 15 esperáis hallar eso que decís, Sancho ?  
 16 ¿ Adónde ? | En la gran ciudad del Toboso. | Y bien,  
 17 ¿ y de parte de quién | la vais a buscar ?  
 18 De parte del famoso caballero D. Quijote de la Mancha,  
 19 que deshace los tuertos, | y da de comer  
 20 al que há sed, | y de beber al que há hambre.  
 21 Todo eso está muy bien.    ¿ Y sabéis su casa, Sancho ?  
 22 Mi amo dice que son unos reales palacios, o unos soberbios  
 23 alcázares. | ¿ Y habéisla visto alguna vez por ventura ?  
 24 Ni yo | ni mi amo | la hemos visto jamas.  
 25 ¿ Y parecéos que fuera acertado  
 26 y bien hecho, | que si los del Toboso | supiesen  
 27 que vos estáis aquí | con intencion | de ir  
 28 a sonsacarles | sus Princesas, | y a desasosegarles  
 29 sus Damas, | viniesen | y os moliesen las costillas  
 30 a puros palos, | y no os dejasen hueso sano ?  
 31 En verdad | que tendrian mucha razon, | cuando  
 32 no considerasen | que soy mandado, | y que  
 33 *mensajero sois, amigo , no merecéis culpa, non.*  
 34 No os fiéis en eso, Sancho, | porque la jente manchega,  
 35 es tan colérica como honrada, | y no consienten

1               **SOLILOQUY OF SANCHE PANZA**  
 2   **AT THE TIME OF GOING TO SEE DULCINEA,**  
 3               **SENT BY DON QUIXOTE.**

4 Sancho turned his back, | and switched his mule ; and  
 5 scarcely had he come out of the wood, | when turning  
 6 his head, | and seeing that D. Quixote | did not appear,  
 7 he alighted from his ass, | and seating himself  
 8 at the foot of a tree, | began to talk to himself,  
 9 and to say, "Let us know now, | brother Sancho,  
 10 whither your worship is going. | Are you going to seek  
 11 some ass | that you have lost ? Certainly not.  
 12 Then, what are you going to seek ? I am going to seek,  
 13 as if it were a trifle, a Princess, | and in her the sun  
 14 of beauty, and all heaven together. | And where  
 15 do you think to find that which you say, Sancho ?  
 16 Where ? | In the great city of Toboso. | Well !  
 17 And in whose behalf | are you going to seek her ?  
 18 In behalf of the famous Knight D. Quixote de la Mancha,  
 19 who redresses wrongs, | and gives food  
 20 to the thirsty, | and drink to the hungry.               [cho ?  
 21 All this is very well. And do you know her house, San-  
 22 My master says it is some royal palace, or proud  
 23 castle. | And have you seen her any time by chance ?  
 24 Neither I | nor my master | have ever seen her.  
 25 And does it not appear to you that it would be advisable  
 26 and right, | that if the people of Toboso | should know  
 27 that you are here | with the intention | of going  
 28 to inveigle away | their princesses, | and to annoy  
 29 their ladies, | that they should come | and grind your ribs  
 30 with naked cudgels ; | and not leave you a sound bone ?  
 31 Truly, | they would have much reason, if  
 32 they would not consider | that I am sent, | and that  
 33 *being but a messenger, my friend you do not deserve blame.*  
 34 Trust not to that, Sancho, | for the Manchagan people  
 35 are as choleric as honorable, | and do not allow themselves



The image is a high-contrast, black-and-white scan of a document page. It is characterized by a dense, chaotic pattern of horizontal and diagonal lines, which appear to be either heavily textured lines or artifacts from a corrupted scan. The lines vary in thickness and orientation, creating a complex, almost abstract visual field. The overall impression is one of extreme contrast and visual noise, with no legible text or identifiable figures present.

1 to be tricked by any one. | As God lives,  
 2 if they smoke you, | woe be to you ;  
 3 but why go I looking for | three feet in a cat [same  
 4 for another man's pleasure ; | and besides, | it will be the  
 5 to seek Dulcinea in Toboso, | as Marica  
 6 in Ravenna, | or a bachelor in Salamanca : | the devil,  
 7 the devil has thrust me upon this business, [self,  
 8 and nobody else." | This soliloquy Sancho held with him-  
 9 and what he drew | from it was, | to return to saying to  
 10 " Well now, | all things have a remedy, [himself.  
 11 except death, | under whose yoke  
 12 we all have to pass | in spite of ourselves, [and  
 13 at the end of our lives. | This master of mine | by a thou-  
 14 signs that I have seen is mad enough to be tied, and I also  
 15 am not behind him, | since I am | madder  
 16 than he, | since I follow and serve him, | if  
 17 the proverb be true which says, | '*Tell me with whom*  
 18 *thou goest and I will tell thee what thou art :*' or the other ;  
 19 '*Not by whom thou wert bred, but by whom thou art fed.*'  
 20 He then being a madman, as he is, and of such a madness,  
 21 that most frequently | he takes one thing for another,  
 22 and puts white for black, | and black for white ;  
 23 as appeared when he said | the wind-mills  
 24 were giants, | and the mules of the monks, dromedaries,  
 25 and the flocks of sheep, | armies of enemies,  
 26 and many other things to this tune ; | it will not be  
 27 very difficult | to make him believe that a country wench,  
 28 the first who meets me, | is the lady Dulcinea ;  
 29 and if he does not believe it, | I will swear to it,  
 30 and if he swears, | I will swear again, | and if he  
 31 shall persist, | I will persist the more, and in such a way,  
 32 that I shall always have mine uppermost, | come what  
 33 may ; | perhaps with this positiveness, I shall put an end  
 34 to his sending me | again | on such errands,  
 35 seeing | what a bad report | I bring of them,  
 36 or perhaps | he will think, | as I imagine,

1 que algun encantador de estos que él dice | que le quieren  
 2 mal, | le habrá mudado la figura | por hacerle mal  
 3 y daño." | Con esto que pensó Sancho Panza,  
 4 quedó sosegado su espíritu | y tuvo  
 5 por bien acabado su negocio.

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6 EL LABRADOR CONVIDADO POR EL HIDALGO,  
 7 O LA MODESTIA INTEMPESTIVA.

8 Sancho sorprendido y atónito de ver la honra  
 9 que aquellos príncipes hacían a su señor, | y viendo  
 10 las muchas ceremonias y ruegos | que pasaron  
 11 entre el duque y Don Quijote, | para hacerle sentar  
 12 a la cabecera de la mesa, | dijo: "si sus mercedes  
 13 me dan licencia, | les contaré lo que pasó  
 14 en mi pueblo | acerca de los asientos." | Apenas  
 15 hubo dicho esto Sancho, | cuando D. Quijote tembló,  
 16 creyendo, | sin duda alguna, | que iba  
 17 a decir alguna necedad. | Miróle Sancho, | y  
 18 entendiéndole, | dijo; "no tema vuesa merced, señor mio,  
 19 que yo me desmande, | ni que diga  
 20 cosa que no venga muy a pelo; que no se me han olvidado  
 21 los consejos que poco há vuesa merced me dió,  
 22 sobre el hablar mucho o poco, | o bien o mal."  
 23 "Yo no me acuerdo de nada, | Sancho," | respondió  
 24 D. Quijote, | "dí lo que quisieres, | como lo digas  
 25 pronto." | "El cuento que quiero decir es este:  
 26 convidó un hidalgo de mi pueblo, | muy rico  
 27 y principal, | porque venía de los Álamos  
 28 de Medina del Campo, | que casó con Doña  
 29 Mencía de Quiñones, | que fué hija de  
 30 D. Alonso de Marañón, | caballero del hábito  
 31 de Santiago, | que se ahogó en la Herradura,  
 32 por quien hubo aquella pendencia, | años há,  
 33 en nuestro Lugar, | en la cual, y lo que entiendo

1 that some enchanter among those whom he tells of, | that  
 2 wish him ill, | has changed her form | in order to do him  
 3 ill and harm." With this which Sancho Panza  
 4 thought of, his mind was composed, | and he found  
 5 his business well accomplished.

6 THE HUSBANDMAN INVITED BY THE NOBLEMAN  
 7 OR UNSEASONABLE MODESTY.

8 Sancho, surprised and astonished to see the honor  
 9 which those princes did to his master, | and seeing  
 10 the many ceremonies and courtesies | that passed  
 11 between the Duke and Don Quixote, | to make him sit  
 12 at the head of the table, | said, "If your honors  
 13 give me leave, | I will recount to them what occurred  
 14 in my village | in regard to seats." Scarcely  
 15 had Sancho said this, | when Don Quixote trembled,  
 16 believing, | without any doubt, | that he was about  
 17 to talk some nonsense. | Sancho observed him, | and  
 18 understanding him, | said, "Let not your honor fear,  
 19 my lord, that I may transgress, | nor that I may say  
 20 something that does not tend much to the purpose ; that  
 21 the counsels which your honor lately gave me are not  
 22 forgotten, on speaking much or little, | or well or ill."  
 23 "I do not remember any thing, | Sancho," replied  
 24 Don Quixote, "say what you please, | so that you say it  
 25 quickly." | "The story that I wish to tell is this:  
 26 A nobleman of my village, | very rich  
 27 and distinguished, | because he proceeded from the  
 28 Alamos of Medina del Campo, | who married Doña  
 29 Mencia de Quiñones, who was the daughter of  
 30 Don Alonzo de Marañon, Knight of the order  
 31 of St. James, | who was drowned in the Herradura,  
 32 on account of which arose that feud, | years ago,  
 33 in our place, | in which, as to what I understand,

1 mi Señor D. Quijote se halló, | de donde  
 2 salió herido Tomasillo el travieso, | hijo de  
 3 Balvastro el herrero. ¡ No es verdad todo esto,  
 4 Señor nuestro amo ? Dígalo por su vida, porque estos  
 5 Señores no me tengan por algun hablador mentiroso.  
 6 Digo, pues Señores míos, | que este tal hidalgo, | que  
 7 yo conozco como á mis manos, | (porque no hay de mi  
 8 casa á la suya un tiro de ballesta),  
 9 convidó á un labrador pobre, pero honrado.  
 10 Y así digo, | que llegando el tal labrador  
 11 en casa de dicho hidalgo convidador,  
 12 que buen poso haya su ánima, | que ya es muerto,  
 13 y por mas señas dicen que hizo una muerte de un ángel.  
 14 yo no me hallé presente, que habia ido por aquel tiempo  
 15 á segar á Tembleque . . . . Es pues el caso,  
 16 que estando listos los dos para sentarse  
 17 á la mesa, | que parece que ahora los veo mas que  
 18 nunca . . . . Digo así, | que estando listos | como he dicho  
 19 los dos para sentarse á la mesa, el labrador porfiaba  
 20 con el hidalgo que tomase la cabecera de la mesa,  
 21 y el hidalgo porfiaba tambien que el labrador la tomase,  
 22 porque en su casa se habia de hacer lo  
 23 que él mandase ; | pero el labrador que presumia  
 24 de cortés y bien criado, | jamas quiso ;  
 25 hasta que el hidalgo mohino, | poniéndole  
 26 ambas manos sobre los hombros, | le hizo sentar  
 27 por fuerza ; | diciéndole : sentaos, | majagranzas, | que  
 28 donde quiera que yo me siente, seré  
 29 vuestra cabecera : y este es el cuento—Y en verdad que  
 30 creo que no ha sido aquí traído fuera de propósito.  
 31 Púsose D. Quijote de mil colores.  
 32 Los Duques disimularon la risa,  
 33 porque D. Quijote no acabase de correrse,  
 34 habiendo entendido la malicia de Sancho.

1 my master, Don Quixote, was concerned, | and from which  
 2 went wounded Tommy the mischievous, | the son of  
 3 Balvastro the smith. Is not all this truth, master mine?  
 4 Speak by your life, that these gentlemen  
 5 may not take me for some lying prating fellow.  
 6 I say, then, Sirs, | that this same gentleman, | whom  
 7 I know | like a book, | (for it is not from my  
 8 house to his a bow-shot),  
 9 invited to dinner a poor, but honest laborer.  
 10 And so I say, | that this same farmer coming  
 11 to the said gentleman inviter's house.  
 12 God rest his soul, | for he is dead and gone,  
 13 and further, Sir, they say he died like an angel,  
 14 and I was not present, for I had gone at that time  
 15 to reap at Tembleque . . . . The case is, then,  
 16 that being both ready to sit down  
 17 to table, | methinks I see them now more than  
 18 ever. I say, then, | that being both ready, | as I have said;  
 19 to sit down to the table, the farmer disputed  
 20 with the gentleman to take the head of the table,  
 21 and the gentleman contended also that the farmer  
 22 should take it; | because in his own house he ought to  
 23 command; | but the countryman, who piqued himself  
 24 on politeness and good breeding, | would not sit down;  
 25 until the gentleman in a fret, | placing  
 26 both hands upon his shoulders, | made him sit down  
 27 by force, | saying, sit down, | stupid brute, | for  
 28 wherever I may sit, that will be  
 29 the upper end to thee: this is my tale—And truly  
 30 I believe it has not been introduced to no purpose.  
 31 Don Quixote turned a thousand different colors.  
 32 The Duke and Duchess dissembled their laughter,  
 33 in order that Don Quixote might not be confused,  
 34 they having understood the slyness of Sancho.

## 1 EXHORTACION AL ESTUDIO — CATON EL CENSOR.

2 MI QUERIDO HIJO.

3 Me alegro mucho | que hayas  
 4 regresado de tus viajes | con buena salud, | y buen humor.  
 5 Como sé el placer que tienes | en instruirte, | supongo  
 6 que habrás renovado tus estudios; | pues *el tiempo es precioso,*  
 7 *la vida corta,* | y por consiguiente no debe perderse un solo  
 8 momento. | Un hombre de juicio | sabe cómo *debe aprovechar*  
 9 *el tiempo,* | y lo emplea en objetos de interes ó placer :  
 10 nunca está ocioso, | sino constantemente ocupado, | ya sea en  
 11 las diversiones ó en el estudio. | Se dice que la ociosidad  
 12 es la madre de todos los vicios. | A lo ménos es indudable  
 13 que la pereza | es la herencia de los tontos; | y que nada  
 14 hay mas despreciable | que un holgazan. | Caton el Censor,  
 15 un antiguo romano | de gran virtud y sabiduría,  
 16 acostumbraba decir, | que solo tenia que arrepentirse de  
 17 tres acciones en toda su vida. | La primera fué *el haber*  
 18 *confiado un secreto á su mujer;* | la segunda, | el haber  
 19 *hecho en una ocasion un viaje por mar,* | cuando pudo  
 20 *haberlo hecho por tierra;* | y la tercera, | el haber pasado  
 21 *un dia sin hacer nada.* | Considerando | *lo bien* | que  
 22 *empleas el tiempo,* | confieso que te tengo envidia por el placer  
 23 que disfrutarás cuando te reconozcas mas instruido  
 24 que otros niños, | y aun aquellos | que tienen mas edad  
 25 que tú. | ; Qué honor te proporcionará esto ! | ; Qué distincion,  
 26 qué aplausos | te seguirán | á cualquier parte que vayas !  
 27 Debes confesar | que esto no puede *ménos de causarte una gran*  
 28 *satisfaccion.* El deseo de aventajar á los demas en  
 29 mérito y saber, | es una ambicion muy laudable ;  
 30 mientras que el deseo | de figurar mas que los  
 31 otros en rango, | en gastos, | en vestidos,  
 32 y en aparato, | es una necia vanidad, | que  
 33 hace aparecer ridículos á los hombres.

# 1 EXHORTATION TO STUDY — CATO THE CENSOR.

2 MY DEAR SON.

3 I am very glad | that you are  
 4 returned from your travels | well | and in good humor.  
 5 As I know the pleasure you have | in learning, | I suppose  
 6 that you have resumed your studies ; | since time is precious,  
 7 life short, | and consequently a single moment ought not to be lost.  
 8 A man of good sense | knows how to *make good use of*  
 9 *time*, | and employs it *with* objects of interest or pleasure :  
 10 he is never idle, | but constantly occupied, | *either* in  
 11 amusements or in study. | It is said that idleness  
 12 is the mother of all vices. | At least it is certain  
 13 that laziness | is the inheritance of fools ; | and that nothing  
 14 is more despicable | than a sluggard. | Cato the Censor,  
 15 an old Roman | of great virtue and wisdom,  
 16 used to say, | that he had to repent of only  
 17 three actions in all his life. The first was *having*  
 18 confided a secret to his wife ; | the second, | having  
 19 made *on* one occasion a journey by sea, when he could  
 20 have made it by land ; | and the third, | having passed [*in which*  
 21 one day without doing any thing. | Considering *the proper manner*  
 22 you employ *your* time, | I confess that I envy you the pleasure  
 23 you will enjoy when you find yourself more learned  
 24 than other boys, | even those | who are older  
 25 than yourself. | What honor this will do you ! | What distinction,  
 26 what commendations | will follow you | wherever you go !  
 27 You must confess | that this cannot *but give you great*  
 28 *satisfaction*. The desire of surpassing *others* in  
 29 merit and learning, | is a very laudable ambition ;  
 30 whereas the desire | to figure more than  
 31 others in rank, | in expenses, | in clothes,  
 32 and in equipage, | is a silly vanity, | that  
 33 makes men appear ridiculous.



## ORIGINAL.

1 Why will Florella, when I gaze,  
 2 My ravished eyes reprove,  
 3 And hide from them the only face  
 4 They can behold with love ?  
 5 To shun her scorn, and ease my care,  
 6 I seek a nymph more kind,  
 7 And while I rove from fair to fair  
 8 Still gentler usage find  
 9 But how faint is every joy,  
 10 Where nature has no part !  
 11 New beauties may my eyes employ,  
 12 But you engage my heart.  
 13 So restless exiles, doomed to roam,  
 14 Meet pity every where ;  
 15 Yet languish for their native home,  
 16 Though death attends them there

## TO A BROOK

ANONYMOUS

1 Laugh of the mountain ! Lyre of Bird and tree  
 2 Mirror of morn, and garniture of fields !  
 3 The soul of April, that so gently yields  
 4 The rose and jessamine bloom, leaps wild in thee  
 5 Although where'er thy devious current strays  
 6 The lap of earth with gold and silver teems,  
 7 To me thy clear proceeding brighter seems  
 8 Than golden sands, that charm each shepherd's gaze  
 9 How without guile thy bosom all transparent,  
 10 Through its pure crystal lets the curious eye  
 11 Thy secrets scan, thy smooth round pebbles count !  
 12 How, without malice murmuring, glides thy current .  
 13 O sweet simplicity of days gone by,  
 14 Thou shun'st the haunts of man, to dwell in limpid fount.

A FREE TRANSLATION (*Traducción libre*).

1           ¡Por qué Florela en enojos,  
 2           Siempre que te miro amante,  
 3           Me das vuelta ese semblante,  
 4           Única ansia de mis ojos ?  
 5           Para evitar tu crueldad,  
 6           Y mitigar mi dolor,  
 7           Corro en pòs de otra beldad,  
 8           Que me reciba mejor.  
 9           Y no es tan fatal mi estrella,  
 10          Como en sus ojos percibo,  
 11          Porque voy de bella en bella,  
 12          Y mas bondades recibo.  
 13          Así el proscrito, aunque hallando  
 14          Piedad en tierra extranjera  
 15          Suspira aún por la patria,  
 16          Donde muerte cierta espera.

## A UN ARROYUELO.

ANÓNIMO.

1           ¡ Risa del monte, de las aves lira !  
 2           ¡ Pompa del prado, espejo de la aurora !  
 3           ¡ Alma de Abril, espíritu de Flora,  
 4           Por quien la rosa y el jazmin aspira !  
 5           Aunque tu curso en cuantos pasos jira  
 6           Tanta jurisdicción arjenta y dora,  
 7           Tu claro proceder mas me enamora  
 8           Que lo que en tí cada pastor admira.  
 9           ¡ Cuan sin engaño tus entrañas puras  
 10          Dejan por trasparente vidriera  
 11          Las guijuelas al número patentes !  
 12          ¡ Cuan sin malicia cándida murmuras !  
 13          O sencillez de aquella edad primera,  
 14          Huyes del hombre y vives en las fuentes.

# TO JESSY (1).

There is a mystic thread of life  
 So dearly wreathed with mine alone,  
 That destiny's relentless knife  
 At once must sever both or none.

There is a *form* on which these eyes  
 Have often gazed with fond delight;  
 By day that form their joy supplies,  
 And dreams restore it through the night.

There is a *voice* whose tones inspire  
 Such thrills of rapture through my breast;  
 I would not hear a seraph choir,  
 Unless that voice could join the rest.

There is a *face* whose blushes tell  
 Affection's tale upon the cheek;  
 But, pallid at one fond farewell,  
 Proclaims more love than words can speak.

There is a *lip* which mine has prest,  
 And none had ever prest before;  
 It vowed to make me sweetly blest,  
 And mine, mine only press it more.

There is a *bosom*—all my own—  
 Hath pillow'd oft this aching head;  
 A *mouth* which smiles on me alone,  
 An *eye* whose tears with mine are shed.

---

(1) Lord Byron, the most eminent poet of modern times, is the author of this most beautiful poetry. He married in 1815; a few months before he separated for ever from his wife, he addressed her these verses, in which he expresses, with as much grace as novelty, the exaltation of his love. Had Pope Ganganelli read them, I am sure he would not have said, that the '*English poetry is a fire that blackens*'

## A ISABEL (1).

Hay una vida mística enlazada  
Tan cariñosamente con la mía,  
Que del destino la inflexible espada  
*Ninguna ó ambas* deberá cortar.

Una *beldad* existe, que mis ojos  
Siempre la ven con mágica delicia;  
De día sabe disipar enojos  
De noche ensueños dulces inspirar.

Hay una voz tan pura y melodiosa  
Que al oirla mi pecho se enajena;  
No acompañados de esa voz hermosa  
Célicos coros no quisiera oír.

Hay una *faz* cuyo rubor esplica  
La historia de mi amor en su mejilla;  
Y al despedirse pálida publica  
Mas amor que me es dado proferir.

Hay un *labio* que el mío ha comprimido,  
Y que ántes otro labio no estrechó;  
Juró hacerme feliz, y envanecido  
Mi labio lo comprime y otro no.

Hay un *seno*—todo él es propio mío—  
Dó mi cabeza enferma reclinó;  
Una *boca* que ríe si yo río,  
Ojos que lloran cuando lloro yo.

(1) Lord Byron, el poeta inglés mas eminente de los tiempos modernos, es el autor de esta lindísima poesía. Casó en 1815; pocos meses ántes de separarse para siempre de su mujer, dirigió á ella estos versos en los cuales espresa con tanta gracia como novedad la exaltación de su amor. Si el papa Ganganelli los hubiese leído, estoy cierto que no hubiera dicho que la *poesía inglesa es un fuego que tizna*.

There are two *hearts* whose movements thrill  
 In union so closely sweet!  
 That, pulse to pulse, responsive still,  
 That both must heave—or cease to beat. .

There are two *souls* whose equal flow,  
 In gentle streams so calmly run,  
 That when they part—*they part!*—ah, no!  
 They cannot part—*those souls are one.*

—

Dos *corazones* hay que en vibraciones  
 De dulcísima union se corresponden;  
 Y dicen en acordes pulsaciones,  
 O juntos palpitar ó fenecer.

Dos *almas* hay que ven tan dulcemente  
 La vida deslizar, que al separarse . . . .  
*Al separarse?* ah, no! que eternamente  
*Una sola esas almas* han de ser.



**A**

**SERIES OF LETTERS**

**FOR A**

**MERCANTILE CORRESPONDENCE,**


**IN**

**ENGLISH AND SPANISH,**

**TO WHICH IS ADDED**

**A LIST OF THE COMMERCIAL TERMS AND IDIOMS.**

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 As this series of Letters is adapted for double translation, the scholar should first make a translation from one language into the other, and afterwards compare it with the one given on the opposite page, which will be thus used as a key.

*Filadelfia, 10 de Enero, 1850.*

**Señores Don Guillermo Newman y Ca.**

**Habana.**

**Muy Señores nuestros:**

Suplicamos á Vdes. se sirvan tomar noticia de la circular inclusa en que anunciamos el establecimiento de nuestra casa. Tendremos el mayor placer en merecer la confianza de una casa tan respetable como la de Vdes. Los Señores Galibran y Lanier, de esa ciudad, en cuyo escritorio hemos estado empleados durante seis años, podrán dar á Vdes. los informes necesarios en cuanto á nuestra reputacion y el estado de nuestros fondos. Nuestro negocio principal será el de comision, pero no nos limitaremos á ese ramo solamente, pues estamos dispuestos á abrazar toda oportunidad conveniente de trabajar por nuestra propia cuenta, especialmente cuando los negocios ofrezcan ocasion de estrechar nuestras relaciones con aquellos que se sirvan honrarnos con sus órdenes. Incluso hallarán Vdes. los precios corrientes de nuestro mercado. Con el mayor respeto y aprecio,

Somos de Vdes. sus mas atentos servidores,

**Q. B. S. M.**

**ALTUNA Y CA.**

*Nueva York, 2 de Mayo, 1850.*

**Señor Don José Sanchez,**

**Habana.**

**Muy Señor nuestro:**

Habiendo formado una sociedad bajo la firma de Perez y Ca., tenemos el honor de ofrecernos á su disposicion para cuanto podamos ser útiles á V. en esta plaza. Poseyendo fondos suficientes y tambien un perfecto conocimiento de este mercado, esperamos merecer su confianza y que V. nos proporcionará una oportunidad de justificar nuestra aptitud para atender á sus intereses, favoreciéndonos con las órdenes que se le ofrezcan para esta plaza.

Suplicando á V. se sirva tomar noticia de nuestras firmas que hallarán al pié de esta circular,

Quedamos de V. sus mas obedientes servidores,

**Q. B. S. M.**

**BROWN & HRO.**

**J. M. BROWN.**

**F. J. BROWN.**

*Philadelphia, January 10th, 1850.*

Messrs. W. Newman & Co.

Havana.

Gentlemen:

We beg you to take notice of the inclosed circular, in which we announce to you the establishment of our house. We shall have the greatest satisfaction in deserving the confidence of a house so respectable as yours. Messrs. Galibran and Lanier, of this city, in whose counting-house we have been employed during six years, will be able to give you information as to our reputation and the state of our capital. Our principal business will be that of commission; but we shall not limit ourselves to that branch only, since we are disposed to embrace every suitable occasion of working for our own account, especially when business offers us any opportunity of drawing closer our relations with those who may be pleased to honor us with their orders.

Enclosed you will find the Price Current of our market.

We are, most respectfully,

Yours, &c.

ALTUNA & Co.

*New York, 2d May, 1850.*

Joseph Sanchez, Esq.,

Havana.

Dear Sir:

Having entered into a copartnership under the firm of Perez and Co., we beg leave to place our services at your disposal, whenever they may be useful to you in this place. Possessing a sufficient capital, together with a thorough knowledge of this market, we hope to obtain your confidence, and trust that you will give us an opportunity of proving our ability to serve your interests, by favoring us with any orders you may have for this market.

Requesting you to take note of our signatures at the end of this circular,

We remain,

Very respectfully yours,  
BROWN & SON.

J. M. BROWN.

F. J. BROWN.



*Filadelfia, 2 de Febrero, 1850.*

Señores Dn. Guillermo Newmax y Ca.

Habana.

Muy Señores nuestros:

Participámos á Vdes. en nuestra circular del 10 del mes pasado el establecimiento de nuestra casa, pero no hemos recibido todavía ninguna contestacion. Sin embargo, creyendo que una relacion del estado de este mercado no puede dejar de ser á Vdes. interesante, nos tomamos la libertad de enviarles la siguiente.

Desde que ha pasado la estacion de los negocios todo está paralizado, no hemos recibido nuevos surtidos de jéneros coloniales y nuestras existencias en este momento se reducen á lo que ya habia en almacenes á principios del invierno, consisten en

600 sacos de café, primera calidad, de Santo Domingo.

10,000 quintales, id., ordinario, de Java.

200 sacos id., segunda calidad, de Borbon.

20,000 id., id., ordinario de Cuba.

Este último artículo, que está muy bajo en razon de la estacion, debe subir á la llegada de las órdenes de Europa, pues los pedidos de allí es probable que sean considerables.

*Azúcar.* Teníamos una gran cantidad en Noviembre, pero á penas quedan 500 bocoyes. No esperamos este artículo hasta Mayo, y creemos que estará escaso.

*Idem refinado.* Los fabricantes de azúcar refinado han trabajado con actividad este invierno; así es probable que este artículo no subirá.

*Miel de purga.* Este renglon está abundante y en mucha demanda, especialmente para Holanda y Alemania, donde la clase baja del pueblo lo usa con preferencia al azúcar, que es muy caro.

*Tabaco en rama.* Está muy escaso, pero en poca demanda, por razon de la mala calidad de la existencia. Esperamos diariamente un surtido abundante de buena calidad.

*Cacao.* Está escaso y debe subir; se han recibido muchas órdenes para Hamburgo, las cuales no serán cumplidas, porque están limitadas á precios muy bajos, á los cuales no se conformarán los tenedores. Tal es el estado actual de nuestro mercado, y no esperamos recibir ninguno de nuestros surtidos ordinarios hasta Mayo. Incluimos á Vdes. nuestros precios corrientes.

De Vdes. muy obedientes servidores,

Q. B. S. M.

ALTUNA Y CA.

*Philadelphia, February 2d, 1850.*

Messrs. Wm. Newman & Co.

Havana.

Gentlemen:

We informed you, in our circular of the 10th of last month of the establishment of our house, but we have not as yet been favored with any answer from you. Thinking, however, that an account of the state of this market cannot fail to be of interest to you, we take the liberty of sending you the following.

Since the season of business has passed, everything is dull. We have received no new supplies of colonial goods, and our stock at this moment consists only of what was already in store at the beginning of the winter. It consist of:

600 bags of coffee, Santo Domingo, 1st quality.

10,000 Quintals do., Java, ordinary.

200 Bags do., Bourbon, 2d quality.

20,000 do., from Cuba, ordinary.

This last article, which is very low on account of the season, must advance on the arrival of orders from Europe, as the demand from there is likely to be considerable.

*Sugar.* We had a great quantity in November, but there are scarcely 500 hhds. left. We do not expect this article before May, and believe it will be scarce.

*Do. Refined.* The manufacturers of refined sugar have worked with activity this winter; and it is probable that this article will not advance in price.

*Molasses.* This article is abundant, and in great demand, especially for Holland and Germany, where the lower classes use it in preference to sugar, which sells there very high.

*Tobacco leaf.* It is very scarce, but in little demand on account of the bad quality of the present stock. We expect daily a full supply of good quality.

*Cocoa.* Is scarce and must advance. Many orders for this article have been received from Hamburg, which will not be executed on account of the low prices to which they are limited and to which the holders will not accede. Such is the actual state of our market, and we do not expect to receive any of our regular supplies before May. We enclose to you our prices current.

Very respectfully yours,  
ALTUNA & Co.

*Charleston, 15 de Febrero, 1850.*

**Señores Acebal y Ca.**

**Filadelfia.**

**Muy Señores nuestros:**

Hemos tenido el placer de recibir sus apreciables del 1º y 2º de Febrero. Desearnos á Vda. el mejor éxito en su establecimiento, y solamente podemos decir que Vda. nos hallarán siempre dispuestos á secundar sus esfuerzos para aumentar sus negocios, y que tendremos el mayor placer de establecer entre nuestras respectivas casas aquellas relaciones que puedan ser ventajosas á ambas. Para dar á Vda. una prueba de la sinceridad de nuestros buenos deseos, hacemos á Vda. el siguiente pedido, confiando que Vda. podrán cumplirlo á los mejores precios.

200 quintales de Café segunda calidad de Java.

100 id. id. id. id. de Santo Domingo

50 bocoyes Azúcar pardo.

Recomendamos á Vda. este pedido y por su cumplimiento podremos juzgar del grado de confianza que podemos depositar en su habilidad para atender á nuestros intereses; si esta primera comision es bien desempeñada daremos á Vda. muy gustosos otras de mayor importancia.

Somos de Vda. sus mas atentos servidores,  
Q. S. B. M.

**GUILLERMO COEMAN Y CA.**

*Filadelfia, 4 de Marzo, 1850.*

**Señores Dn. Guillermo Coeman y Ca.**

**Muy Señores nuestros:**

En contestacion á la apreciable de Vda. de 15 del mes pasado, tenemos que decir que hemos tomado noticia de la órden inclusa y que procederemos á su cumplimiento, confiando poder informar á Vda. de los resultados por el buque próximo.

Entretanto sírvanse Vda. aceptar nuestras gracias por esta señal de confianza que nos han dado Vdes., pudiendo estar seguros de que haremos tdo lo que esté en nuestra mano para merecerla.

De Vda. muy obedientes servidores,  
Q. B. S. M.

**ACEBAL Y CA.**

*Charleston, February 15th, 1850.*

**Messrs. Acebal & Co.**

**Philadelphia.**

**Gentlemen:**

We have had the pleasure of receiving your favors of 1st and 20th February. We wish the best success to your establishment, and can only say, that you will find us always disposed to aid your efforts to extend your business, and that we shall have the greatest satisfaction in establishing between our respective houses such relations as may be of advantage to both.

As a proof of the sincerity of our good wishes, we send you the following order, trusting you will be able to execute it upon the best terms, viz.:

200 quintals Coffee, Java, 2d quality.

100 do. do., Santo Domingo, do

50 hhds. Brown Sugar.

We recommend to you this order, and its execution will enable us to judge of the degree of confidence which we may place in your ability to serve our interest; if this first commission is well fulfilled, we shall gladly give you others of greater importance.

Very respectfully yours,

**WM. COEMAN & Co.**

*Philadelphia, March 4th, 1850.*

**Messrs. W. Coeman & Co.**

**Gentlemen:**

In answer to your favor of 15th of last month, we have to say that we have taken notice of the enclosed order and shall proceed to its execution, hoping to be able to inform you of the results by the next vessel.

Meantime, we thank you for this mark of confidence which you have shown us, and you may be assured that we shall do all in our power to deserve it.

Very respectfully yours,

**ACEBAL & Co.**

*Habana, 31 de Marzo, 1850.*

Señores Dn. Guillermo Newman y Ca.

Filadelfia.

Muy Señores nuestros:

• Ratificamos nuestra última del cinco del corriente, y ahora tenemos el placer de informar á Vdes. que hemos comprado por su cuenta, á saber:

500 quintales Café, ordinario de Java á . . . . . centavos

200 bocoyes Azúcar, primera calidad blanco á . . . . . "

200 id. id. ordinario, pardo á . . . . . "

Esperamos que Vdes. quedarán satisfechos de la calidad de estos artículos. Por el último correo hemos recibido muchos pedidos de ellos, lo que ha causado una lijera subida en los precios, y por tanto no hemos podido completar en todo la orden de Vdes., pero esperamos hacerlo pronto, y tambien que podremos hallar mas azúcar á precios razonables, de todo lo que participaremos á Vdes. por el buque próximo. La orden de Vdes. llegó aquí á buen tiempo. Otras muchas se esperan por las primeras llegadas, lo cual ha dado animacion á los negocios.

Hemos ajustado el flete por un buque frances, cuyo capitan ha prometido salir el 25 del corriente sin falta.

De Vdes. muy obedientes servidores,

Q. B. S. M.

ALTUNA Y CA.

*Habana, 10 de Mayo, 1850.*

Señores Dn. Guillermo Newman y Ca.

Filadelfia.

Muy Señores nuestros:

Refiriéndonos á nuestra última de 3 del corriente, nos permitirán Vds. ahora que les demos noticia de las compras que hemos hecho por su cuenta, á saber:

200 quintales de Café, primera calidad de Santo Domingo.

500 bocoyes de Azúcar pardo.

200 id. id. blanco.

Hemos tenido el mayor cuidado con la acomodacion en el buque, todo estará á bordo esta semana, de modo que dentro de dos ó tres dias podremos enviarles el conocimiento.

De Vdes. muy atentos servidores,

Q. B. S. M.

ALTUNA Y CA.

*Havana, March 31st, 1850.*

Messrs. Wm Newman & Co.

Philadelphia.

Gentlemen:

We confirm our last of 5th inst., and have now the pleasure to inform you that we have bought for your account, viz.:

500 qqs. Coffee, ordinary of Java, at . . . . . cents.

200 hhds. Sugar, 1st quality, white, at . . . . . “

200 do. ordinary, brown, at . . . . . “

We hope that you will be satisfied with the quality of these articles. By the last mail we received many orders for them, which caused a slight advance in prices, and therefore we have not been able to fulfil your order in full, but we hope to do so soon, and that we shall also be able to find some more sugar at a reasonable price, of all which we will inform you by the next vessel. Your orders reached here in good time. Many others are expected by the next arrivals, and this has given animation to business.

We have engaged the freight by a French vessel, the captain of which has promised to sail on the 25th instant without failure.

Yours respectfully,

ALTUNA Y Co.

*Havana, May 10th, 1850.*

Messrs. Wm. Newman & Co.

Philadelphia.

Gentlemen:

Referring to our last of the 3d instant we beg now to give you notice of the purchases which we have made on your account, viz.:

200 qqs. Coffee, 1st quality of Santo Domingo.

500 hhds. brown Sugar.

200 do. white.

We have taken the greatest care with the stowage in the vessel; all will be on board this week, so that, within two or three days, we shall be able to send you the bill of lading.

Very respectfully yours,

ALTUNA & Co

*Habana, 15 de Mayo, 1850.*

Señores Don Guillermo Newman y Ca.

Filadelfia.

Muy Señores nuestros:

Nos referimos á nuestra última del 10 del corriente, sin tener ninguna de sus apreciables que contestar. Los artículos que hemos comprado por su cuenta están embarcados en el bergantin Napoleon, Capitan Taylor.

Café . . . . .	§
Azúcar . . . . .	§

Total . . . §

lo cual cargamos á su cuenta. Hemos asegurado los efectos á 5 por ciento.

Con esta fecha hemos jirado contra Vdes. por la suma mencionada en el orden siguiente.

§ . . . . .	á 60 dias vista
§ . . . . .	á 90 " "

que recomendamos á su proteccion. El bergantin saldrá de este puerto el Juéves próximo y esperamos recibir muy pronto la noticia de su feliz llegada. Nos lisonjamos de que Vdes. quedarán satisfechos de nuestros esfuerzos para merecer su aprobacion y que continuarán honrándonos con su confianza.

Los precios del Café y del Azúcar suben cada dia, y esto debe sin duda producir sus efectos en ese mercado.

Incluimos los precios corrientes, y quedamos de Vdes.

Sus mas atentos servidores,

Q. B. S. M.

ALTUNA Y CA.

*Nueva York, 30 de Mayo, 1850.*

Señores Steward, Hermanos y Ca.

Charleston.

Muy Señores nuestros:

Nuestros corresponsales, los Señores Hood, Spalding y Ca., de la Habana, han tenido la bondad de darnos una recomendacion para Vdes., asegurándonos que no podíamos confiar nuestros intereses á una casa mas respetable que la de Vdes. Esta circunstancia nos induce á enviar á Vdes. la orden inclusa, en la cual hemos fijado los precios y calidad de los jéneros que necesitamos, no para limitar á Vdes. de ningun modo á ellos, sino para que sirva á Vdes. solamente de gobierno, pues confiamos este negocio enteramente á su discrecion, aprobando de antemano todo lo que Vdes. hagan.

*Havana, 15th May, 1850.*

Messrs. Wm. Newman & Co.

Philadelphia.

Gentlemen:

We refer to our last of 10th instant, without having any of your favors to answer. The goods we have bought for your account are embarked on the brig Napoleon, Capt. Taylor.

Coffee . . . . .	\$
Sugar . . . . .	\$

Total . . . \$

for which we debit your account. We have insured all the goods at 5 per cent.

Under this date we have drawn against you for the above amount in the following order:

\$ . . . . .	at 60 days, order of
\$ . . . . .	at 90 " "

which we recommend to your protection. The brig will sail from this port next Thursday, and we hope to receive very soon the news of her successful arrival. We flatter ourselves that you will be satisfied with our efforts to deserve your approbation, and that you will continue to honor us with your confidence.

The prices of coffee and sugar advance daily and this must without doubt produce its effects on your market.

We enclose the prices current and remain

Very respectfully yours,  
ALTUNA Y Co.

*New York, May 30th, 1850.*

Messrs. Steward, Brothers & Co.

Charleston.

Gentlemen:

Our correspondents, Messrs. Hood, Spalding & Co., of Havana, have had the kindness to give us an introduction to you, assuring us that we could not trust our interest to a more respectable house than yours. This induces us to send to you the inclosed order, in which we have indicated the prices and qualities of the goods we require, not to limit you at all but only to serve for your government, since we trust this business entirely to your discretion, approving before hand all that you may do.



Confiamos en que esta primera comision será desempeñada á nuestra satisfaccion. Es inútil recomendar á Vdes. el mayor cuidado para enviar los jéneros, y especialmente su pronto despacho. Esperamos activar nuestra comunicacion, y para obtener su confianza nos dirijimos á los Señores Chanel, Reig y Ca. de esa ciudad, quienes asegurarán á Vdes. de nuestra puntualidad en los pagos.

Les agradeceremos mucho á Vdes. nos escriban tan luego como sea posible, dándonos noticias acerca del estado de ese mercado.

Entretanto, permítannos Vdes. asegurarles la estimacion y el respeto con que somos de Vdes. sus mas atentos servidores,

Q. B. S. M.

*Nueva York, Junio 5 de 1850.*

Señores C. y A.

Habana.

Muy Señores nuestros:

Su apreciable del 21 del mes pasado ha sido recibida á tiempo, y damos á Vdes. las gracias por la órden que se han servido confiarnos. Vamos á cumplirla sin la menor dilacion, y esperamos poder darles noticias del resultado en pocos dias. Vdes. pueden estar seguros de que pondremos la mayor atencion en su cumplimiento, confiando en que Vdes. continuarán favoreciéndonos con su confianza, pues hasta aquí hemos tenido jeneralmente la dicha de satisfacer á nuestros corresponsales, y esperamos que tendremos la misma dicha con Vdes.

*Estado del mercado.* Por algunos dias ha habido mas movimiento que de costumbre en los productos coloniales, y especialmente en Café, de lo cual hay gran demanda, á pesar de haber subido los precios considerablemente.

*Café.* Está muy escaso y no bastan las llegadas para afectar el mercado. A penas se encuentra el de Java y está muy caro. El ordinario fué vendido ayer en almoneda de 88 á 92, libre á bordo.

*Azúcar.* Está muy abundante, y aunque se ha enviado muchísimo á Francia y Alemania, esperamos que los precios bajarán. El azúcar de la Habana se solicita muy poco, y los precios están muy moderados. El de tercera calidad y el ordinario están muy abundantes.

*Miel de purga.* Ha subido dos centavos. Está muy escaso, muy buscado, y por supuesto están los precios muy caros.

*Arroz de la Carolina.* El bueno y nuevo está escaso y subiendo.

*Tabaco.* Sube cada dia, está escaso, y por consiguiente hay poca probabilidad de que baje, á ménos que pronto llegue mas, como se espera segun las noticias que tenemos. El de Maryland y Virginia no puede hallarse.

Tendremos la satisfaccion de continuar enviando á Vdes. por

We trust that this first commission will be executed to our satisfaction. It is useless to recommend to you the greatest care in sending out the goods, and especially their quick dispatch. We hope to increase our intercourse, and in order to acquire your confidence, we address ourselves to Messrs. Chanel, Reig & Co., of your city, who will assure you of our punctuality in payment.

You will oblige us very much by writing us as soon as possible, giving us a full account of the state of your market.

Meanwhile, we beg leave to assure you of the esteem and regard, with which

We are your most obedient servants.

*New York, June 5th, 1850.*

Messrs. C. & A.

Havana.

Gentlemen:

Your favor of the 21st of last month has been duly received, and we render you thanks for the order you have been pleased to entrust to us. We shall proceed to execute it without the least delay, and hope to be able to give you notice of the result in a few days. You may be sure that we shall pay the greatest attention to its execution, trusting that you will continue to favor us with your confidence, as we have hitherto had the good fortune to satisfy our correspondents, and we hope that we shall be equally fortunate with you.

*State of the market.* For some days past, there has been more movement than usual in colonial produce, and especially in Coffee, for which there is great demand, notwithstanding prices have considerably increased.

*Coffee.* It is very scarce and the arrivals are not sufficient to affect the market. Java can scarcely be found, and it is very dear. Ordinary was sold yesterday at auction from 88 to 92, free on board.

*Sugar.* Is very abundant, and although a great deal has been sent to France and Germany, we expect that it will advance instead of decreasing in price. The Havana sugar is in very little demand, and its prices are very moderate. That of the third quality, and the ordinary, are very abundant.

*Molasses* has advanced two cents; very scarce, and in great demand; it is sold at very high prices.

*Carolina Rice.* The good and new is scarce and advancing.

*Tobacco* advances every day; it is scarce and consequently there is very little probability of its decreasing unless more arrives soon, which is expected, from the news that we have received.

That of Maryland and Virginia cannot be found. We shall

todos los vapores noticias sobre el estado de este mercado, confiando en que sea de su aprobacion,

Quedamos de Vdes. sus muy atentos servidores,  
Q. B. S. M.

*Habana Julio 2 de 1850.*

Señores B. y A.,  
Boston.

Muy Señores nuestros:

Desde nuestra última del 10 del mes pasado hemos comprado por cuenta de Vds., á saber:

250 qq. de Café de Java á . . . . . \$00 87 centavos.

230 id. id. Sto. Domingo á . . . " 1 24 "

180 id. id. Habana á . . . . . " 1 04 "

6 bocoyes Azúcar, primera calidad.

6 id. id. ordinario.

que remitiremos á Vdes. inmediatamente. Por el próximo correo enviaremos á Vdes. el conocimiento de los artículos. Incluimos los precios corrientes.

Quedando de Vdes. muy atentos servidores.

Q. B. S. M.

B. CLEMENCIN & H<sup>no</sup>.

*Habana, Agosto 4 de 1850.*

Señores B. y A.  
Boston.

Muy Señores nuestros:

Confirmamos nuestra última del 2 del mes pasado en que dábamos á Vdes. noticia de la compra de algunos artículos hecha por su cuenta. Incluso hallarán Vdes. el conocimiento y la factura que asciende á \$—, lo cual ponemos á su cuenta y jiramos contra Vdes. á sesenta dias vista, en favor de los Señores — de esa ciudad.

Somos de Vdes. muy atentos servidores.

Q. B. S. M.

B. CLEMENCIN & H<sup>no</sup>.

have the pleasure to send by every steamer accounts of the state of our market, and we hope they may meet with your approbation.  
Very respectfully, yours.

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*Havana, July 2d, 1850.*

Messrs. B. & A.  
Boston.

Gentlemen:

Since our last, of the 10th of last month, we have bought for your account, viz.:

250 quintals of Java Coffee at	.....	\$00	87 cts.
230 do.	do. St. Domingo at	" 1	24 "
180 do.	do. Havana at	..... " 1	04 "
6 hhds.	Sugar, first quality.		
6 do.	do. ordinary.		

which we will send immediately. By the next mail we will send you the b. lg. of the goods. We enclose prices current.

Respectfully yours,  
B. CLEMENCIN & SON.

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*Havana, August 4th, 1850.*

Messrs. B. & A.  
Boston.

Gentlemen:

We confirm our last, of the 2d of last month, in which we gave you notice of the purchase of the several articles bought for your account. Inclosed please find b. lg. and invoice amounting to \$—, for which we debit your account, and draw on you at 60 days of Messrs. — of your city.

Respectfully yours,  
B. CLEMENCIN & SON.

## TERMINOS COMERCIALES.

Acusar el recibo de.  
 Del 19 del pasado.  
 Del 10 del corriente.  
 Confirmando.  
 Refiriendonos á nuestra última .  
 Por conducto particular.  
 El objeto principal de la presente es . . . .  
 Tenemos el honor, ó la satisfacción, de participar á Vd. . . .  
 Sentimos noticiar á Vd.  
 Participo ó participamos á Vd.  
 La apreciable de Vda. del — fué recibida á su debido tiempo.  
 La carta inclusa.  
 Cotizacion.  
 Cotizamos.  
 Precios corrientes.  
 A precios sostenidos.  
 Corredores.  
 El estado de la plaza ó del mercado.  
 El mercado de algodón.  
 Muy velero.  
 Una libranza.  
 Letra de cambio.  
 El conocimiento.  
 La factura.  
 S. Y. ú O. (Salvo yerro ú omision).  
 Sus muy apreciables de Vd.  
 Los tenedores.  
 Los compradores.  
 Vd. puede jirar contra mí, ó nosotros, á pocos dias.  
 El año ó mes pasado.  
 Hacer una remesa.  
 Llenar los conocimientos.  
 Muy ordinario.  
 Ordinario.  
 Bueno ordinario.

## COMMERCIAL TERMS.

To acknowledge receipt of.  
 Of the 19th ultimo.  
 Of the 10th instant.  
 Confirming.  
 Referring to our last of . . .  
 By private hand.  
 The immediate object of this is . . .  
 We have the honor or the satisfaction to inform you . . .  
 We are sorry to inform you . .  
 I or we beg to inform you . . .  
 Your favor of — was duly received.  
 The enclosed letter.  
 Quotation.  
 We quote.  
 Price-current.  
 At firm prices.  
 Brokers.  
 The state of the market.  
 The cotton market.  
 Very fast sailer.  
 A draft.  
 Bill of exchange.  
 The bill of lading.  
 The invoice.  
 Errors and omissions excepted.  
 Your valued favors.  
 The holders.  
 The purchasers : buyers.  
 You may draw on me, or us, at short date.  
 Last year or month.  
 To make a remittance.  
 To fill out the bills of lading.  
 Ordinary or inferior.  
 { Good ordinary. Good middling to middling fair.  
 Fair.

## A.

<i>Abono,</i>	security, pay- ment.
<i>abastos,</i>	supplies.
<i>ajuste,</i>	bargain.
<i>alcance,</i>	balance.
<i>almacen,</i>	storehouse.
<i>almacen de jéne- ros,</i>	dry goods-store.
<i>almacen de fan- tasia,</i>	fancy-store,
<i>almacen de mue- bles,</i>	furniture-store,
<i>almacen de vive- res,</i>	grocery-store.
<i>almacen de ropa,</i>	clothing-store.
<i>almacen de quin- callería,</i>	hardware-store.
<i>almacen de loza,</i>	crookery-store.
<i>asiento,</i>	entry in a book.
<i>abandono,</i>	relinquishment.
<i>avalúo,</i>	appraisement.
<i>aviso,</i>	notice.
<i>acopio,</i>	a provision.
<i>arreos,</i>	hoops.
<i>aduana,</i>	custom-house.
<i>accion,</i>	stock, share.
<i>accionista,</i>	stockholder.
<i>almoneda,</i>	auction.
<i>arbitracion,</i>	arbitration.
<i>avería,</i>	average.
<i>avería y capa,</i>	primage (and hat money.)
<i>arroba,</i>	25 lbs. weight.
<i>arancel,</i>	tariff.
<i>ajencia,</i>	agency.
<i>adicion,</i>	addition.
<i>alcance de cuen- ta,</i>	balance of an account.

## B.

<i>Bandera,</i>	flag.
<i>baja,</i>	decrease, fall.
<i>barril,</i>	barrel.

<i>balance,</i>	balance.
<i>banco,</i>	a bank.
<i>bergantin,</i>	brig.
<i>beneficio,</i>	benefit.
<i>borrador,</i>	day book.
<i>buque de vapor,</i>	steam-ship.
<i>buque,</i>	ship, vessel.
<i>buque de guerra,</i>	man of war.
<i>buque mercante,</i>	commercial ves- sel.
<i>balanza,</i>	balance, scale.
<i>balijas,</i>	letter-bags.
<i>bote de pasaje,</i>	ferry-boat.
<i>bolsa,</i>	an exchange.

## C.

<i>Cambio,</i>	exchange.
<i>camino de hierro,</i>	rail-road.
<i>capital,</i>	capital.
<i>cargo,</i>	a cargo.
<i>carretaje,</i>	cartage.
<i>cobro,</i>	collection.
<i>contenido,</i>	contents.
<i>contrabando,</i>	smuggling.
<i>correo,</i>	mail.
<i>crédito,</i>	credit.
<i>por ciento,</i>	per cent.
<i>consumo,</i>	consumption.
<i>consignar,</i>	to consign.
<i>certificado,</i>	certificate.
<i>al contado,</i>	ready money.
<i>convenio,</i>	agreement.
<i>comercio,</i>	commerce.
<i>costos y cargos,</i>	costs & charges.
<i>contestacion.</i>	answer.
<i>carestía,</i>	scarcity.
<i>caja,</i>	box-case.
<i>compra,</i>	purchase.
<i>compañía,</i>	company.
<i>contrata,</i>	a contract.
<i>copia,</i>	a copy.
<i>cuenta,</i>	an account.
<i>calidad,</i>	quality.
<i>coleccion,</i>	file (of papers).

*correspondencia,* correspondence.  
*condicion,* condition.  
*comision,* commission.  
*consignador,* consigner.  
*consignacion,* consignment.  
*consignatario,* consignee.  
*contribucion,* assessment.  
*cotizacion,* quotation.  
*carta,* letter.  
*cuarta,* quarter of a yard.  
*cuantía,* quantity.

**D.**  
*Daño,* damage, injury.  
*darse á la vela,* to set sail.  
*derechos,* duties.  
*descuento,* discount.  
*desembarque ó desembarco,* landing.  
*desembolso,* disbursement.  
*despacho de aduana,* clearance.

*despachado,* cleared.  
*destino,* destination.  
*duplicado,* duplicate.  
*dique,* dock.  
*diario,* journal.  
*demanda,* demand.  
*deuda,* debt.  
*descarga,* unlading.  
*desgracia,* misfortune.  
*demora,* delay.  
*deduccion,* deduction.  
*declaracion,* declaration.

**E.**  
*Efectos,* goods.  
*embarcar,* to ship.  
*endoso,* indorsement.  
*en lustre,* in ballast.  
*extracto,* extract.  
*embarcacion,* a vessel of any kind.  
*envoltorio,* wrapper.  
*embarque, ó embarco,* embarking, shipping.  
*envase,* case, covering.

*envíos, embarques,* shipments.  
*entrada,* entry.  
*entrega,* delivery.  
*exijencia,* exigency.  
*escasez,* scarcity.  
*extraccion,* exportation.  
*estorcion,* extortion.  
*existencia,* stock on hand

**F.**  
*Fondos,* funds.  
*fanal,* light-house.  
*fardo,* bale.  
*flete,* freight.  
*fraude,* fraud.  
*fomento,* encouragement.  
*frutos,* produce.  
*factoría,* factory.  
*factura,* invoice.  
*fábrica,* manufactory.  
*falta,* want.  
*falta de pago,* non-payment.  
*fecha,* date.  
*fianza,* security.  
*firma,* signature, firm.

**G.**  
*Granos,* corn.  
*gastos,* expenses.  
*guía,* a permit.  
*goleta,* schooner.  
*ganancia,* gain.

**H.**  
*Hacerse á la vela,* to set sail.  
*hipoteca,* mortgage.  
*hacienda,* estate.  
*hacienda (real),* royal revenue

**I.**  
*Impuestos,* imposts.  
*incremento,* increase.  
*ingreso,* entry.  
*importe,* amount.  
*importe líquido,* net amount.  
*interes,* interest.  
*interesados,* concerned.

*inventario,* inventory.  
*insolvente,* insolvent.  
*insolvencia,* insolvency.  
*ida y vuelta,* out and home.  
*izar la bandera,* to hoist the flag,  
 or colors.

*industria,* industry.

## J.

*géneros,* goods.  
*journal,* journal.  
*juramento,* oath.  
*jiro,* circulation.  
*junta,* a meeting.  
*junta de comercio,* board of com-  
 merce.

*junta de sanidad,* board of health.

## L.

*Lacre,* sealing-wax.  
*lastre,* ballast.  
*legajo,* a bundle.  
*legajo de cartas,* bundle of letters.  
*libro,* book.  
*libro de cuentas,* account-book.  
*libro de tienda,* day-book.  
*libro de caja,* cash-book.  
*libro mayor,* ledger.  
*libro de muestra,* pattern card.  
*letra de cambio,* bill of exchange.  
*libranza,* draft.  
*lio,* bundle.  
*licencia,* licence.  
*libra,* a pound.  
*lencería,* linen goods.  
*llegada,* arrival.

## M.

*Manuscrito,* manuscript.  
*mostrador,* counter.  
*manejo,* management.  
*montante,* amount.  
*muelle,* wharf.  
*moratoria,* respite.  
*moneda,* coin.  
*maleta,* portmanteau.  
*merma,* waste.

*mercado,* market.  
*mercancías,* merchandize.  
*mercaderías,* wares.  
*medida,* measure  
*muestra,* sample.

## N.

*Navegable,* navigable.  
*neutral,* neutral.

## O.

*Oblea,* wafer.  
*oferta,* proposal.  
*orden,* order.  
*oportunidad,* opportunity.  
*obligacion,* bond.

## P.

*Puerto,* port.  
*pago,* payment.  
*un pagaré,* a promissory  
 note.  
*paquete,* packet, parcel.  
*pie cúbico,* cubic foot.  
*paquete de cartas,* packet of letters.  
*pedido,* order.  
*peso,* dollar.  
*peso,* weight.  
*peso bruto,* gross weight.  
*peso neto,* net weight.  
*producto,* proceeds.  
*porte,* postage.  
*precio,* price.  
*poder,* power of attor-  
 ney.  
*premio,* premium.  
*premio de segu-* premium of in-  
*ros,* surance.  
*préstamo,* loan.  
*provecho,* benefit.  
*peligro,* danger.  
*perjuicio,* damage.  
*á plazo,* by instalment.  
*pliego de papel,* sheet of paper.  
*partida,* lot.  
*pérdida,* loss.  
*promesa,* promise.



*protesta,* protest.  
*puntualidad,* punctuality.  
*proporcion,* proporcion.  
*pluma,* pen.  
*póliza,* policy.  
*póliza de seguros,* policy of insurance.

*página,* page.  
*paca,* bale.  
*parte,* a party. part.  
*papelera,* writing desk.  
*provisiones,* provisions.  
*producciones,* productions.

*Quintal,* Q. hundred weight.  
*quiebra,* bankruptcy.  
*quinquillera,* hardware.

*Resguardo,* R. security.  
*residuo,* residue, remainder.

*retazo,* remnant.  
*recibo,* receipt.  
*renglon,* line of writing.  
*renglones,* articles, goods.  
*recambio,* re-exchange.  
*riesgo,* risk.  
*real,* a shilling.  
*renta,* revenue.  
*Rentas Reales,* royal revenue.  
*remesa,* remittance.  
*riquezas,* riches.  
*resma,* ream.  
*respuesta,* answer.  
*rebaja,* deduction.

*Salvamento,* S. safety.  
*seguros,* insurance.  
*sobrescrito,* direction.  
*suco,* bag.  
*saco de eniquen,* gunny bags.  
*saldo,* balance.  
*subasta,* public sale.  
*subida,* rise, advance.

*subida de precios,* rise in prices.  
*salida,* departure, sailing.  
*surtido,* supply.

*Tonelaje,* T. cooperage.  
*trueque,* barter.  
*tercio,* bale.  
*tonel,* cash.  
*tonelada,* ton.  
*traspaso,* assignment.  
*tienda,* shop.  
*tanteo,* computation.  
*tarifa,* tariff.  
*talega,* money bag.  
*tara,* tare, Brett.  
*tasa,* rate.  
*tasacion,* valuation.  
*toneleria,* cooperage.  
*tinta,* ink.

*Vale,* V. note.  
*valor,* value.  
*viaje,* voyage, trip.  
*varios,* sundries.  
*vendedor,* salesman.  
*venta,* sale.  
*ventaja,* advantage.  
*vara,* yard.  
*valuacion,* valuation.  
*á vista,* at sight.  
*vuelta,* return.

*Uso,* U. use.  
*á dos usos,* double use.  
*utilidad,* utility.  
*usura,* usury.

## JÉNEROS.

## DRY GOODS.

*Algodon,  
alepin,  
arabias,*

*Barragan,  
bayeta,  
bayeton,  
brin,  
hocact,  
brocado,  
batista,  
boquin,  
bramante,  
burato,  
brocatel,  
bucaran,  
bordadura,*

*Calicú,  
cambray,  
cambrayon,  
camelote,  
cañamo,  
cañamazo,  
calanclan,  
casimir,  
caniza,  
caserillas,  
cendal,  
coleta,  
coton,  
cotonada,  
cotonía,  
cintas,*

*Damasco,  
droguete,*

A.  
cotton.  
bombazine.  
persian.

B.  
coarse camblet.  
flannel.  
baize.  
sail-cloth.  
buckram,  
brocade.  
linen-cambrie.  
coarse baize.  
pack thread.  
tiffany.  
linsey woolsey.  
buckram.  
embroidery.

C.  
calico.  
cotton cambrie.  
coarse cambrie.  
camblet,  
hemp.  
canvas.  
chintz.  
cashmere.  
coarse linen.  
homespun linen.  
crape.  
canvas.  
printed calico.  
a sort of calico.  
dimity.  
ribbons.

D.  
damask.  
drugget, a slight  
sort of woollen  
stuff.

*Estofa,  
esarlata,  
estameña,  
estambre,  
encaje,*

*Fardo,  
felpa,  
fieltro,  
fustan,  
fresada,  
florete,  
franela,  
filigrana,*

*Grana,  
gorgoran,  
gasa,  
gorbion,*

*Hiladillo,  
hilo,  
hilo acarreto,*

*Indiana,*

*Lana,  
lanilla,  
lona,  
liston,  
lino,  
lienzo,  
listados,  
librete,*

*Muselina,  
manteles,  
mantelería.  
mahon,  
merino,  
sobremantel,*

E.  
stuff.  
scarlet.  
serge.  
worsted.  
silk lace

F.  
a bale.  
plush.  
felt.  
fustian.  
blanket.  
flowered muslin.  
flannel.  
filigree work.

G.  
scarlet.  
gogram.  
gauze.  
striped taffeta

H.  
ferret silk.  
thread.  
pack thread.

I.  
chintz.

L.  
wool.  
swan skin.  
sail cloth.  
broad ribbon.  
lawn, flax.  
linen.  
stripes.  
book muslin.

M.  
muslin.  
tablecloths.  
table linen.  
nankeen.  
thibet cloth.  
upper tablecloth.

<i>Olan,</i> <i>olanda,</i> <i>olona,</i> <i>oropel,</i> <i>orillo,</i>	<b>O.</b> cambric. hollands. sail cloth. tinsel. listing of cloth.	<i>vellorí,</i> <i>vesfalia,</i> <i>vuelos,</i>	cloth undyed. German linen. ruffles.
<i>Platillas,</i> <i>prusiana,</i> <i>pañuelos,</i> <i>pañó,</i> <i>parasol,</i> <i>paraguas,</i> <i>pasamano,</i> <i>puños,</i> <i>puntas,</i>	<b>P.</b> silesia hollands. printed cotton. handkerchiefs. cloth. parasol. umbrellas. gold lace. cuff. lacing point.	<i>Zaraza,</i>	<b>Z.</b> Indian calico.
<i>Quitason,</i>	<b>Q.</b> umbrella.	<b>PESO Y MEDIDAS. WEIGHTS AND MEASURES.</b>	
<i>Ropa blanca,</i> <i>raso,</i> <i>ribete,</i> <i>ruan,</i>	<b>R.</b> linen made up. satin. edging. French linen.	<i>Azumbre,</i> <i>arroba,</i> <i>adarme,</i> <i>Balanza,</i> <i>braza,</i> <i>barrica,</i>	pint. twenty-five lbs. half drachm. scales. fathom. barrel liquid measure. barrel dry mea- sure.
<i>Sayal,</i> <i>seda,</i> <i>sedertas,</i> <i>servilletas,</i> <i>serga,</i>	<b>S.</b> sack cloth. silk. silk goods. napkins. serge.	<i>barril,</i>	hogshead. quarter pound. quarter cask. quarter. quart. gallon. cubit.
<i>Tela,</i> <i>toallas,</i> <i>terciopelo,</i> <i>tafetán,</i> <i>tripe,</i> <i>tela de oro,</i> <i>torzal,</i> <i>trencilla,</i> <i>un tercio,</i> <i>tapiz,</i>	<b>T.</b> cloth, linen. towels. velvet. taffeta. plush. cloth of gold. hat-band. hat-band. a bale. carpet.	<i>bocoy,</i> <i>cuarteron,</i> <i>cuarterola,</i> <i>cuarta,</i> <i>cuarta,</i> <i>cuartilla,</i> <i>codo,</i> <i>celemin,</i> <i>cuflete,</i> <i>Dracma,</i> <i>Estudio,</i> <i>escrúpulo,</i> <i>Fanega,</i> <i>Grano,</i> <i>Legua,</i> <i>libra,</i> <i>Medida,</i> <i>milla,</i> <i>Onza,</i> <i>Pulgada,</i> <i>pie,</i> <i>paso,</i> <i>palmo,</i> <i>pertiga,</i> <i>peso,</i> <i>pinta,</i> <i>pipa,</i>	peck. keg. drachm. furlong. scruple. bushel. grain. league. pound. measure. mile. ounce. inch. foot. pace. span. perch or pole. weight. pint. pipe.
<i>Vuelos,</i> <i>velillo,</i>	<b>V.</b> ruffles. fine gauze.		

<i>quintal,</i>	hundred weight.
<i>quilate,</i>	carat (four grs.)
<i>Romanas,</i>	steel yards.
<i>Tercio,</i>	tierce.
<i>tonel.</i>	cask.
<i>tonelada,</i>	ton.
<i>vara,</i>	yard.
<i>yugada,</i>	acre

**EMPLEOS RELATIVOS AL COMERCIO. OFFICES CONNECTED WITH COMMERCE.**

<i>Agente,</i>	agent.
<i>abarcador,</i>	an ingrosser.
<i>acreedor,</i>	creditor.
<i>administrador,</i>	administrator.
<i>apoderado,</i>	attorney.
<i>asegurador,</i>	underwriter.
<i>armador,</i>	shipper.
<i>accionista,</i>	share-holder.
<i>actuario,</i>	scrivener.
<i>albacea,</i>	executor.
<i>banquero,</i>	banker.
<i>cajero,</i>	cashier.
<i>cobrador,</i>	receiver.
<i>compañero,</i>	partner.
<i>comprador,</i>	purchaser.
<i>contrabandista,</i>	smuggler.
<i>corredor,</i>	broker.
<i>corredor de cambios,</i>	exchange broker.
<i>corresponsal,</i>	correspondent.
<i>cargador,</i>	shipper.
<i>comerciante,</i>	merchant.
<i>consignatario,</i>	consignee.
<i>Demandante,</i>	claimant. plain- tiff.
<i>deudor,</i>	debtor.
<i>defendiente,</i>	defendant.
<i>diezmero,</i>	tythe man.
<i>dueño,</i>	owner.
<i>dependiente,</i>	clerk.
<i>escribiente,</i>	amanuensis.
<i>endosador,</i>	endorser.
<i>encargado de,</i>	agent for.

<i>estractor ó es-</i>	} exporter.
<i>portador,</i>	
<i>estivador,</i>	stevedore.
<i>factor,</i>	factor.
<i>fiador,</i>	security. bail.
<i>fiador hipotecario,</i>	mortgage.
<i>fletador,</i>	freighter.
<i>Ganapan,</i>	porter.
<i>guardas,</i>	custom-house of ficers.
<i>guardas vijeado-</i>	tide waiters.
<i>res,</i>	
<i>guarda de navío,</i>	tides-man.
<i>Introducción de</i>	importers.
<i>jéneros,</i>	
<i>interesados,</i>	concerns.
<i>juez,</i>	a judge.
<i>juez árbitro,</i>	an arbitrator.
<i>librador,</i>	drawer of a bill
<i>marchante,</i>	customer.
<i>marinero,</i>	seaman.
<i>mercader por</i>	wholesale dealer
<i>mayor,</i>	
<i>monopolista,</i>	monopolist.
<i>mercader,</i>	dealer.
<i>mercader de seda,</i>	silk mercer.
<i>mercader de paño,</i>	woollen draper.
<i>mercader de lien-</i>	linen draper.
<i>zo,</i>	
<i>Negociante.</i>	a trader.
<i>negociante de ac-</i>	a stock jobber.
<i>ciones,</i>	
<i>parroquiano,</i>	a customer.
<i>portador,</i>	the bearer.
<i>portador de car-</i>	letter carrier.
<i>tas,</i>	
<i>pasajero,</i>	a passenger.
<i>procurador,</i>	an attorney.
<i>Síndico,</i>	assignee.
<i>sobrecargo,</i>	a supercargo.
<i>socio,</i>	associate, part- ner.
<i>Tenedor,</i>	holder.
<i>tratante,</i>	a dealer.
<i>tendero,</i>	a shopkeeper.
<i>tenedor de libros,</i>	a bookkeeper.

## FOR READING AND TRANSLATION.

### UNA NARIZ.

—¿Permites que me sienta junto á tí, serranita?

—Con mucho gusto. Y te agradezco que prefieras mi lado al de tantas bellezas como brillan en el salón. ¿Me conoces por ventura?

—No, hasta ahora no; y es muy posible que me suceda lo mismo aunque te quites la careta. Pero ¿qué importa? Esta noche podemos empezar á conocernos y á tratarnos si tú quieres. Los conocimientos que se hacen en un baile de máscaras no suelen ser los peores.

—También suelen dar terribles petardos.

—No seré yo quien te lo niegue, que algunos he llevado; pero...

—Y algunos habrás dado también.

—No. Poco puede engañar quien acostumbra á presentarse en todas partes, sin exceptuar los sarao de carnaval, con su cara descubierta.

—En efecto; tú no tienes porqué ocultarla, y no de todos los hombres se puede decir lo mismo.

—Gracias. amable serrana. ¿Me conoces, según eso?

—Sí, de vista. Me han dicho que eres poeta. ¿Quieres hacermi versos?

—Te los haré, si lo deseas, porque siempre me he preciado de complaciente con las damas; pero sepa yo primero tu nombre.

—Atribúyeme cualquiera: Filis, Laura, Filena; uno que te parezca poético. Yo no te he de decir el mío verdadero, sino el primero que me ocurra; con que mas vale que tú propio lo finjas á tu gusto.

—Pero sin ver, al menos, el rostro cuyas perfecciones he de ensalzar, sin conocer al dulce objeto de mis inspiraciones....

—¿Eso dice un poeta? A vosotros, que vivis siempre en las ilimitadas regiones de lo ideal. ¿qué falta os hace la presencia de los objetos de vuestro culto? Yo, por mi parte, no fio tanto de mi cara, ni me parece tan estéril tu imaginación, que me aventure á descubrirme.

—Verdad es que los poetas, ya que en su número me quieres contar, solemos pasear nuestro espíritu por los espacios imaginarios; pero no nos alimentamos solo de ilusiones, y de mí sé decirte que en materia de placeres estoy y estaré siempre por lo positivo.

—¿Y qué placer puedes tú prometerte de ver mi cara?

—El de admirarla si es bonita como presumo; el de adorarte....

— ¡Siempre teneis la adoracion en la boca! Mereceriais los poetas que os desterrasen de toda república cristiana y bien constituida.

— ¡Por que, bien mio?

— Si decís lo que siente vuestro corazón, por idólatras impíos; y si lo contrario, por embusteros. Haces bien en venir sin careta. Los poetas no la necesitáis para mentir. Siempre estais de máscara.

— Si eso es cierto, con mucho gusto acepto por mi parte una cualidad que tanto me asemeja al bello sexo.

¡Tan fingidas somos las mugeres?

— Sí, mascarita. En cuanto á eso, no podeis decir que os acusan los hombres sin fundamento; pero es preciso confesar al mismo tiempo que la desconfianza y la tiranía de los hombres ocasiona vuestra falta de sinceridad, y que vuestras ficciones son por lo general muy dignas de indulgencia, porque os obliga á ellas el mismo deseo de agradarnos. ¡Pero es posible que no he de verte la cara?

— No puede ser. *El deseo de agradarte* me aconseja que conserve careta.

— Tu conversacion me encanta, y cada palabra aviva mas mi justa impaciencia de conocerte.

— ¡Acaso has necesitado verme la cara para suponerla llena de perfecciones? ¡No me llamaste de buenas á primeras *dulce objeto de tus inspiraciones*? Créeme; tu interes y el mio se oponen al acto de condescendencia que solicitas. Mientras permanezca tapada, estoy segura de oír en tu boca frases lisonjeras, á que tal vez no estoy acostumbrada. Si desaparece de mi rostro el protector cendal, ¡á Dios ilusion! La yerta cortesanía, la adusta seriedad sucederán á los elogios, á los requiebros, á la tierna adhesion con que, sino engreída, me tienes á lo menos divertida y contenta.

— Esa modestia es para mí la prueba mas evidente de tu mucho mérito.

— Sí; ya que carezca de otro, tengo el mérito de ser modesta.... Digo mal: de ser sincera.

— A poder yo confundirte con el vulgo de las mugeres, no me costaria ahora mucho trabajo el creerte. El carnaval no es otra cosa que el reverso de la medalla del mundo, y sin duda las damas á la sombra del tafetan, que parece convidarlas á mentir, fingen menos que con su propia cara. ¡Tienen tan pocas ocasiones de decir la verdad impunemente!... Pero tú.... Tú no eres fea: lo puedo jurar. A fuerza de errores y desengaños he llegado á adquirir cierto tacto, cierta pericia en punto á calificar máscaras. No me equivoco así como quiera. ¡Oh! ¡tengo yo buena nariz! (Al decir esto advertí en mi interlocutora un movimiento como de sorpresa ó de disgusto. Me figuré que habia sonado mal á sus oídos una frase tan vulgar y me apresuré á disculparme por no haberme expresado con la cultura que ella merecia; pero riéndose mi serrana y apretándome la mano me manifestó con suma finura que perdonaba de buena gracia un *lapsus*

*lingua* de tan poca trascendencia, y yo continué : ) — Solo por una cosa sentiria que te desmascarases.

— ¡Por qué ?

— Porque ya no me seria lícito hablarte como á una serrana, como á una máscara. ¡No es un dolor el haber de renunciar á esta cariñosa familiaridad, á este delicioso *tutéo* que permiten los bailes de carnaval ? Ahora te hablo como se hablan los amigos íntimos, los hermanos, los esposos, ¡los amantes !

— Pues, y si cometo la indiscrecion de quitarme la careta, te faltará tiempo para levantarte y apenas podrás articular un tibio y desapaible : *á los piés de Vd.*

— ¡Que gusto de mortificarme ! ¡Me juzgas tú capaz de semejante desatencion ? Quiero suponer por un momento que eres fea, horrible. ¡Te despojarías con la careta que me está desesperando de los atractivos de tu conversacion, de esa voz que me hechiza, de esa afabilidad que me cautiva, de esa gracia que me embeleza ? ¡Cómo puede parecer mal una mujer con tales dotes ? Si tu cara es fea, yo te lo perdono.

— Mira lo que dices. ¡Serás tú mas indulgente que los demas hombres ? ¡Estarás menos dominado que ellos por el amor propio ? La fealdad es para vosotros el mayor crimen de una muger.

— O yo soy de otra especie, ó tú calumnias á los hombres, serranita. Desata, si no, esa carátula envidiosa de mi dicha, y verás cómo, lejos de entibiarse, se aumenta mi cariño. Y no creas que es tan aventurada mi proposicion. ¡Dónde puede residir esa fealdad con que pretendes asustarme ? ¡No veo yo la mórbida elegancia de tu tallo ? ¡No estrecho en la mia tu hermosa mano ? ¡No me está enamorando tu pié donoso y pequeñuelo ? ¡No me revela mayores hechizos la palpitacion de ese pecho celestial ! ¡No me hieren los rayos de esos morenos ojos encantadores ? Esas trenzas de ébano que forman tan bello contraste con la animada blancura de tu garganta, ¿de quién son sino tuyas ? ¡Tan mal sé yo sortear los movimientos de tu cabeza que no haya visto ya sonreir deleitosa tu boca divina ?

— Pues con todos esos primores que tanto encareces, te aseguro que soy una vision y que has de horripilarte si me descubro.

— ¡Oh, que no ! ¡Si es posible.... Tu cuerpo, tus facciones....

— ¡Las has visto todas ?

— Puedo decir que sí. La *nariz* es lo único... (Aquí me interrumpió con una carcajada). ¡Te ries ? ¡Eres acaso ... *roma* ?

— O *Cartago*. ¡Qué sé yo ?... No te empeñes en averiguarlo.

— No ; no es posible que una *nariz* anómala y heterogénea desluzca el grato conjunto de tantos atractivos. Y sobre todo, yo acepto todas las consecuencias del favor que te pido. Con esa boca, con esos ojos, con esas formas incomparables... yo te permito que seas chata ó narigona.

— ¡Imprudente !

— ¡Ea, descúbrete! Salga el sol para mí á las dos de la mañana.

— ¡Temerario!

— ¡Me obligarás á que te lo ruegue de rodillas? ¡Me espondrás á ser la irrisión del baile?

— Basta: bien ¡Tú lo quieres! Me vas á ver sin máscara. ¡Que hayamos de ser tan débiles las mugeres!... Pero á lo menos, no sean mis manos las que abran la caja de Pandora. Recibe por las tuyas el castigo de tu loca impaciencia.

— ¡Eso mas? ¡Oh gloria! ¡Oh ventura! ¡Envidiadme, mortales! ¡Dadme la lira, o musas! En este momento soy Píndaro, soy Tirteo...

— En este momento eres un insensato.

— ¡Qué rabia! No acierto á desatar este nudo.... Lo cortaré.... ¡Ah! Ya está. ¡Hermo....

No pude concluir el vocablo; tal fué mi sorpresa, tal mi asombro, tal mi terror. ¡Qué *nariz*! ¡Qué *nariz*!! ¡Qué *nariz*!!! No hubiera creído que la naturaleza fuese capaz de llevar á tal extremo el pleonismo, la hipérbole, la amplificación. El soneto de Quevedo:

Érase un hombre á una nariz pegado...

sería pobre y descolorido para pintarla. Aquella no era *nariz* humana. Aquello era una remolacha, un alfange, un guardacanto, una pirámide de Egipto. ¡Gran Dios! Y dicen que nuestra patria se está regenerando! ¡Pues cómo se consienten todavía *tamaños abusos*? Si es justo condenar todo lo que se oponga á la marcha lenta, pero progresiva, de nuestras instituciones, todo lo intempestivo, todo lo *exagerado*, ¿cómo no se da una ley contra la *exageración* de las *narices*?

En medio del horror que me causaba aquella funesta mutación de escena, hubiera yo querido separarme de la nariguda serrana sin incurrir en la nota de grosero. Hice increíbles esfuerzos para proferir algunas frases de galantería... ¡Imposible! Si hubiera yo tenido delante de mí un espejo, estoy seguro de haber visto entonces la cara de un tonto.

Por dicha mia, la serrana, que sin duda habia aprendido á resignarse con su deformidad y con todos los efectos de ella, se reía muy de buena fe, no sé si de mi conflicto ó de sí propia. Esto me dió ánimo para levantarme con pretesto de ir á saludar á un amigo, y sin osar mirarla otra vez me despedí con un seco y displicente: á los *piés de Vd.*

El rubor daba alas á mis piés. la cólera me cegaba; me faltaba tierra para huir; tropezaba en muebles, en personas, en mí mismo, y me hubiera marchado á mi casa, sin esperar el coche ni rescatar la capa, á no haberme escitado la misma pesadumbre que tenia un hambre tan desaforada.. como la *nariz* a cuya sombra anocheció mi alegría. Volé pues al *ambigú*; me apodere de una mesa, arrebaté la lista, pedí lo que mas pronto me pudieran traer; comí, no ya con apetito, con ira, de cuatro platos diferentes, y ya me iban á traer el



quinto, cuando hé aquí que se sienta enfrente de mí.... ¡justicia divina!... la misma serrana, ó por mejor decir, la misma *nariz* que poco antes me habia horrorizado. Mi primer impulso fué levantarme y correr. pero la chusca serrana me dejó petrificado diciéndome con una dulzura infernal:

— ¡Qué! ¡Se va Vd. por no convidarme á cenar?

Yo me turbé como un necio.... y la *nariz* se reía, y por mi desgracia no se reía el galán que la acompañaba, que le hubiera celebrado por poder desahogar contra él mi furor.

— Senora....

— No le haré á Vd. mucho gasto. Un vaso de ponche á la romana, y nada mas.

Semejante descaró me picó vivamente y resolví vengarme mofándome de ella.

— Tendré muchísimo gusto en obsequiar á Vd., señorita, pero temo que esa *nariz* usurpe las funciones de la boca. Si no se quita Vd. la *careta*, no sé cómo....

— Claro está. No habia de beber con ella. Me la quitaré.

— ¡Cómo! ¡Qué dice Vd.?... Pues....

En esto, echó mano á su *nariz* y... ¡se la arrancó!!!

¡Pecador de mí! Era postiza, era de *carton*, y quedó descubierta la suya verdadera, no menos agraciada y perfecta que las demas facciones de su cara.

¡Cómo pintar mi vergüenza, mi desesperacion al ver tan preciosa criatura y al recordar la ligereza, la descortesía, la iniquidad de mi conducta? Iba á pedirle mil perdones, á llorar mi error, á besar prostrado el polvo de sus piés; pero la cruel dió el brazo á su pareja, me desconcertó con una mirada severa, y desapareció diciéndome friamente: *Beso á Vd. la mano.*

(BRETON DE LOS HERREROS).

## POESIAS INEDITAS

*De Don F. P., dedicadas á su amada (que despues fue su esposa),  
Doña M. de J. A.*

El autor nos ha comunicado el manuscrito original de estas poesías, compuestas en el hermosísimo campo de la Isla de Cuba, bajo la influencia del clima en que nació, y que tanto favorece á los poetas. En ellas se hallan pinturas vivas de los sitios que frecuentó, y cortas descripciones de las aves, insectos y plantas que pueblan tan abundantemente nuestros campos. Llevó sin cesar en medio de esta naturaleza fértil y variada la imágen de aquella que pocos meses mas tarde llegó á ser su esposa, y esplica con frecuencia los sentimientos de su cariño. Pensamos que nuestros paisanos tendrán gusto en leer el extracto que hacemos á continuacion, enumerando algunas de las poesías de que se compone el cuaderno anunciado.

### EL CANTO DEL ENAMORADO.

Este es el título que lleva la primera poesía, y empieza así :

Ven á mi soledad, Mirtila amada,  
acompaña á tu amante  
en medio de estos árboles frondosos  
donde ya tantas veces ha soñado  
su loca fantasía  
que contigo sus sombras recorria.

Pondera despues el amante el dolor de la ausencia y la parte que la naturaleza toma en su duelo :

El Sol pierde su brillo  
y olvida su cantar el pajarillo.

Luego sigue el contraste de la alegría causada por la presencia de la amada y la hermosura del suelo hollado por sus piés.

Los montes brindarán con su frescura,  
la tierra agradecida  
su alfombra cubrirá de vivas flores.

Y en torno las abejas pastarán con blando susurro, los ruiseñores cantarán, las otras avecillas volarán gozosas, y todos llamarán á sus amores.

El canto de los dulces pajarillos  
 la verdura del prado,  
 los árboles amenos y frondosos  
 el cielo claro, el aire fresco y puro,  
 las aguas y los vientos  
 inclinan á los tiernos pensamientos.

**Mas adelante se esplica el autor de esta suerte :**

Ven pues á contemplar estos prodigios,  
 respira la frescura  
 y perfume apacible de la selva,  
 mirala florecer bajo tus plantas,  
 mira la mariposa  
 en tus labios buscando miel sabrosa.

Sube por esta loma á la glorieta  
 cubierta de limones  
 que al aire dan su ambiente embalsamado ;  
 mira como se allana hácia la vega  
 el lejano horizonte,  
 mira el mar por allí, por aquí el monte.

Mira como contrasta el verde prado  
 de los cañaverales  
 con aquel bosque umbrío que le sigue :  
 mas lejana, la vista se recrea  
 sobre un campo amarillo  
 de espeso y dilatado romerillo.

Descansa ya : recinto dilatado  
 de fresca sombra lleno  
 el tronco de esta ceiba nos presenta ;  
 desde allí podrás ver entretenida  
 los pájaros volando  
 y el ternero en la yerba retozando.

La chicharra, molesta en los calores,  
 suspende su chillido  
 para escuchar tu voz sabrosa y blanda  
 que interrumpe con grito escandaloso,  
 en la palina empinada,  
 la cotorra jugando con su amada.

Con pico de marfil el carpintero  
 bate los huecos troncos

que resuenan con fuerza en la montaña ;  
 alza desde la cima de un dagame  
 su canto prolongado  
 el arriero en las ramas encumbrado.

Y mientras que los mayos, sin clemencia  
 destrozan las naranjas,  
 la tojosita brinca por el suelo,  
 el sinsonte se mece en la arboleda,  
 y entre los matorrales  
 se distingue la voz de los zorzaes.

Si quieres refrescar tu boca ardiente  
 con frutas sazonadas,  
 tendrás naranjas dulces que te agraden,  
 y cañas, y guanábanas y piñas,  
 y cocos delicados  
 que abundantes producen estos prados.

Las vacas nos darán la leche pura,  
 y servirá de mesa  
 un sitio de alta yerba revestido,  
 que adornarán jazmines y claveles,  
 azucenas y rosas  
 y del Perú guayabas olorosas.



## EL ARROYO.

Entre árboles espesos y escondidos  
 discurre un arroyuelo  
 á quien rama y bejuco entretejidos  
 niegan la luz del cielo.

Segun va penetrando en la espesura,  
 los montes separando,  
 con mayor claridad y mas anchura  
 los peces van nadando.

Se reviste de yerbas olorosas  
 su margen floreciente,  
 y sus aguas mas puras y copiosas  
 corren mas libremente.

Miéntas crecen y baten la ribera,  
 escavando en los vados,  
 los árboles evitan su carrera  
 de la orilla apartados.

Defiende sus raíces fácilmente  
 una vereda escasa,  
 y por ella, bajando la corriente,  
 el caminante pasa.

Las copas eminentes y frondosas  
 al cielo levantadas,  
 las ramas retorcidas y espaciosa  
 fuertemente abrazadas,

Ofrecen contra el sol y los calores  
 un asilo seguro,  
 frondosas, oponiendo á sus ardores  
 su impenetrable muro.

Al Bani participa sus raudales  
 por el bosque sombrío  
 despues que ya regó cañaverales  
 vecinos del gran río.

Sobre el claro verdor que de la caña  
 los leves nudos ciñe  
 y que el sol, abracando la campaña  
 de albor pálido tiñe,

Alzan lozanos su rosada frente  
 los güines brilladores  
 que no temen de Sirio el rayo ardiente  
 ni cierzos bramadores

Ostentan su hermosura y ligereza  
 á pesar de los fuegos,  
 inclinan á los vientos la cabeza  
 y provocan sus juegos.

Aquí pondera el poeta la fecundidad de la tierra que en cortí-  
 simo espacio de terreno alimenta innumerables insectos.

Unos sacan el jugo almibarado  
 del seno de las flores,

y otros muerden un tronco taladrado  
con dientes roedores.

Otros cruzan el aire con presteza,  
otros pasan con ruido,  
otros vibran con fuerza y ligereza  
el aguijon temido.

Mueve el uno sus alas sosegadas  
en la rama seguro,  
y otro oculto en las hojas apartadas  
brilla como oro puro.

Alguno en su capullo aprisionado  
por su salida anhela,  
mientras que otro mas fuerte y mas formado  
su cárcel rompe, y vuela.

\* \* \* \* \*

¡O feliz arroyuelo! ¡cuántas veces  
he pasado en tu orilla  
las horas de placer que al alma ofreces  
de gozo y paz sencilla!

¡Cuántas veces, entrando en la espesura  
á tu origen subiendo,  
se ha llenado mi pecho de dulzura  
tu margen recorriendo!

¡Cuál me alegraba el curso sosegado  
de tu corriente pura!  
¿qué asiento tan suave me has brindado  
en tu fresca verdura!

Desde allí pude ver entretenido  
las guavinas nadando,  
entre la arena el camaron hundido  
á su amor aguardando;

De sus repuestas cuevas temeroso  
el cangrejo saliendo,  
y mas suelto despues y mas gozoso  
por la playa corriendo.

Girando la libélula delgada  
con alas transparentes

depone en el raudal del agua amada  
sus caros descendientes.

Yá moja en él sus alas presurosa,  
yá se detiene un rato,  
y en su corriente límpida y lustrosa  
contempla su retrato.

Las mariposas vuelan á mi lado  
ligeras y festivas,  
ó siguen en su curso variado  
las aguas fugitivas.

El ruido de una rama sacudida con fuerza basta para llenar de confusión y de espanto toda esta turba de animales. Los grillos saltan á la maleza, los cangrejos se esconden en las cuevas, el tocororo, entrando en la espesura, descubre sus hermosísimos colores, la paloma busca otro nido, el tomeguín huye por bajo suelo, el gavilán alza el vuelo para salir de ese monte intrincado, la jutía se queda sobre un tronco, amedrentada, y la iguana, con mas vigor, salta el árbol vecino.

¡ Salve, monte de Cuba bienhadado,  
claro sol, limpias fuentes,  
verde copa del bosque y dulce prado  
á mi vista presentes !

¡ Cuánta vida sembró naturaleza  
por este monte umbrío,  
cuántos seres que beben con largueza  
las aguas de este río !

Entre ellos la inocencia está segura  
y duerme descuidada ;  
ni el escorpión le causa muerte dura  
ni la sierpe irritada.

No se vé de las fieras perseguido  
su reposo halagüeño,  
ni del tigre feroz el cruel rugido  
le despierta en su sueño.

¡ Arroyuelo mil veces venturoso !  
tu semblante riente  
siempre me dió placer, y mas dichoso  
fui siempre en tu corriente.

Y cuando tus orillas recorria  
 libre de amor el pecho  
 necesidad de amar no conocia,  
 contigo satisfecho.

Despues de una beldad enamorado,  
 de ella correspondido,  
 mis pasos á tus aguas he llevado,  
 del amor conducido.

He visto mas alegre tu verdura,  
 tus aguas mas hermosas  
 en su lecho correr con mas blandura  
 risueñas y abundosas.

Los arrullos de blandas tortolillas  
 mas tiernos parecian,  
 los colores de hermosas avecillas  
 mas brillantes lucian.

¡O tú que en otro tiempo he convidado  
 en este campo ameno!  
 Por tí suspiran bosque, fuente y prado  
 y este cielo sereno.

Ven pues, y colmarás con tu venida  
 el suelo de alegría,  
 gozarás de esta dicha apetecida  
 y de la dicha mia.

Pasarémos el dia entretenidos  
 en perenne delicia,  
 ensayando mil juegos divertidos  
 agenos de malicia.

Beberás con tus manos agua pura,  
 y beberé contigo;  
 gozaremos sentados, de frescura,  
 sobre algun tronco amigo.

Y si vemos dos ramos abrazados  
 entre sí estrechamente,  
 tus brazos á mis brazos enlazados  
 se unirán igualmente.

Las aguas, ni ofendidas ni envidiosas,  
 caminarán con ruido,  
 y al son de nuestras voces amorosas  
 mezclarán su sonido. ●



## FRAGMENTOS DEL DRAMA

## EL TROVADOR.

(Por GARCIA GUTIERREZ).

I.

(Jornada primera).

ESCENA II.

Cámara de doña Leonor en el  
palacio.

LEONOR, JIMENA, DON GUILLÉN.

*Guillén.*Mil quejas tengo que daros  
Si oirme, hermana. quereis.*Leonor.*Hablar, don Guillén. podeis,  
Que pronta estoy á escucharos.  
Si á hablar del conde venis  
Que será en vano os advierto,  
Y me enojaré por cierto  
Si en tal tema persistis.*Guillén.*Poco estimais, Leonor,  
El brillo de vuestra cuna  
Menospreciando al de Luna  
Por un simple trovador.  
¿Qué vísteis, hermana, en él  
Para así tratarle impía?  
¿No supera en bizarria  
Al mas apuesto doncel?  
¿A caballo, en el torneo  
No admirásteis su pujanza?  
A los botes de su lanza...*Leonor.*

Que cayó de un bote oreo.

*Guillén.*En fin, mi palabra dí  
De que suya habeis de ser,  
Y cumplirla he menester.*Leonor.*

¿Y vos disponeis de mí?

*Guillén.*

O soy ó no vuestro hermano.

*Leonor.*Nunca lo fuerais por Dios,  
Que me dió mi madre en vos  
En vez de amigo un tirano.*Guillén.*En fin, ya os dije mi intento  
Ved cómo se ha de cumplir*Leonor.*

No lo espereis.

*Guillén.*O vivir  
Encerrada en un convento.*Leonor.*

Lo del convento mas bien.

*Guillén.*

¿Eso tu audacia responde?

*Leonor.*Que nunca seré del conde..  
Nunca; ¿lo ois, don Guillén?*Guillén.*Yo haré que mi voluntad  
Se cumpla, aunque os pese á vos.*Leonor.*

Idos, hermano, con Dios.

*Guillén.*

¿Leonor..! á Dios os quedad.

ESCENA III.

LEONOR, JIMENA.

*Leonor.*

¡Lo oíste ? ¡Negra fortuna !  
Ya ni esperanza ninguna,  
Ningun consuelo me resta.

*Jimena.*

¡Mas por qué por el de Luna  
Tanto empeño manifiesta ?

*Leonor.*

Esa soberbia ambicion  
Que le ciega y le devora  
Es ¡ triste ! mi perdicion.  
¡ Y quiere que al que me adora  
Arroje del corazon !  
Yo al conde no puedo amar,  
Le detesto con el alma :  
El vino, ¡ ay Dios ! á turbar  
De mi corazon la calma  
Y mi dicha á emponzoñar.  
¡ Por qué perseguirme así ?

*Jimena.*

Desde anoche le aborrezco  
Mas y mas.

*Leonor.*

Yo que creí  
Que era Manrique ... ¡ Ay de mí !  
Todavía me estremezco.  
Por él me aborrece ya.

*Jimena*

¡ Don Manrique ?

*Leonor.*

Sí, Jimena.

*Jimena.*

De vuestro amor dudará.

*Leonor.*

Zeloso del conde está,  
Y sin culpa me condena.  
(Llora).

*Jimena.*

¡ Siempre llorando, mi amiga ?  
No cesas...

*Leonor*

Llorando, sí ;  
Yo para llorar nací ;  
Mi negra estrella enemiga,  
Mi suerte lo quiere así.  
Despreciada, aborrecida  
Del que amante idolatré,  
¡ Qué es ya para mí la vida ?  
Y él creyó que envilecida  
Vendiera á otro amor mi fé.  
No, jamas... la pompa, el oro,  
Guárdelos el conde allá ;  
Ven, trovador, y mi lloro  
Te dirá como te adoro,  
Y mi angustia te dirá.  
Mírame aquí prosternada ;  
Ven á calmar la inquietud  
De esta muger desdichada .  
Tuyo es mi amor, mi virtud..  
¡ Me quieres mas humillada ?

*Jimena.*

¡ Qué haces, Leonor ?

*Leonor.*

Yo no sé...

Alguien viene.

*Jimena.*

¡ Él es, por Dios !  
¡ Y dudabas de su fé !

*Leonor.*

¡ Jimena !

*Jimena.*

Te estorbaré...  
Solos os dejo á los dos.

ESCENA IV.

LEONOR, MANRIQUE. (Rebozado).

*Leonor.*

¡ Manrique ! ¡ eres tú ?

*Manrique.*

Yo, sí...

No tembleis.

*Leonor.*

No tiemblo yo ;

Mas si alguno entrar te vió...

*Manrique.*

Nadie.

*Leonor.*

¿Qué buscas aquí ?

¿Qué buscas ..? ¡ah! por piedad...

*Manrique.*

¿Os pesa de mi venida ?

*Leonor.*

No, Manrique, por mi vida ;

¿Me buscáis á mí, no es verdad ?

Sí, sí... yo apenas pudiera

Tanta ventura creer :

¿Lo ves ? lloro de placer

*Manrique.*

¿Quién perjura, te creyera !

*Leonor.*

¿Perjura ?

*Manrique.*

Mil veces, sí...

Mas no pienses que insensato

A obligar á un pecho ingrato

A implorarte vine aquí.

No vengo lleno de amor

Cual un tiempo...

*Leonor.*

¿Desdichada !

*Manrique.*

¿Tembláis ?

*Leonor.*

No, no tengo nada..

Mas temo vuestro furor.

¿Quién dijo, Manrique, quién,

Que yo olvidarte pudiera

Infel, y tu amor vendiera,

Tu amor, que es solo mi bien ?

¿Mis lágrimas no bastaron

A arrancar de tu razon

Esa funesta ilusion ?

*Manrique.*

Harto tiempo me engañaron.

Demasiado te creí

Mientras tierna me halagabas

Y, pérfida, me engañabas.

¿Qué necio, qué necio fui !

Pero no, no impunemente

Gozarás de tu traicion...

Yo partiré el corazon

De ese rival insolente.

¿Tus lágrimas ! ¿yo creer

Pudiera, Leonor, en ellas,

Quando con tiernas querellas

A otro halagabas ayer ?

¿No te ví yo mismo, dí !

*Leonor.*

Sí, pero juzgué engañada

Que eras tú ; con voz pausada

Cantar una trova oí.

Era tu voz, tu laud,

Era el canto seductor

De un amante trovador

Lleno de tierna inquietud

Turbada perdí mi calma,

Se estremeció el corazon,

Y una celeste ilusion

Me abrasó de amor el alma.

Me pareció que te via

En la oscuridad profunda,

Que á la luna moribunda

Tu penacho descubria.

Me figuré verte allí

Con melancólica frente

Suspirando tristemente

Tal vez, Manrique, por mí.

No me engañaba... un temblor

Me sobrecogió un instante...

Era sin duda mi amante,

Era, ¡ay Dios ! mi trovador.

*Manrique.*

Si fuera verdad, mi vida

Y mil vidas que tuviera,

Angel hermoso, te diera.

*Leonor.*

¿No te soy aborrecida ?

*Manrique.*

¿Tú, Leonor ? pues por quién

Así en Zaragoza entrara,

Por quién la muerte arrostrara  
Sino por tí, por mi bien ?  
¡Aborrecerte ! quien pudo  
Aborrecerte, Leonor ?

*Leonor.*

¿No dudas ya de mi amor,  
Manrique ?

*Manrique.*

No, ya no dudo.

Ni así pudiera vivir :

¡Me amas, es verdad ! lo creo,  
Porque creerte deseo  
Para amarte y existir.  
Porque la muerte me fuera  
Mas grata que tu desden.

*Leonor.*

¡Trovador !

*Manrique.*

No mas ; ya es bien

Que parta.

*Leonor.*

¡No vuelvo á verte ?

*Manrique.*

Hoy no, muy tarde será.

*Leonor.*

¡Tan pronto te marchas ?

*Manrique.*

Hoy :

Ya se sabe que aquí estoy ;  
Buscandome estan quizá.

*Leonor.*

Sí, vete.

*Manrique.*

Muy pronto fiel

Me verás, Leonor. mi gloria,  
Cuando el cielo dé victoria  
A las armas del de Urgel.  
Retirate... Viene alguno.

*Leonor.*

¡Es el conde !

*Manrique.*

Vete.

*Leonor.*

¡Cielos !

*Manrique.*

Mal os curásteis, mis celos, ..

¡Qué busca aquí este importuno ?

## ESCENA V.

MANRIQUE, DON NUÑO.

*Don Nuño.*

¡Qué hombre es este ?

*Manrique.*

Guardeos Dios

Muchos años, el de Luna.

*Don Nuño.*

(Pésia mi negra fortuna !)

*Manrique.*

Caballero. hablo con vos :

Si porque éneubierto estoy...

*Don Nuño.*

Si decirme algo teneis

Descubrid...

*Manrique.*

¡Me conoceis ?

(Descubriéndose).

*Don Nuño.*

¡ Vos, Manrique !

*Manrique.*

El mismo soy.

*Don Nuño.*

Cuando á la ley sois infiel  
Y cuando proscrito estais,  
Así en palacio os entraís,  
Partidario del de Urgel ?

*Manrique.*

¡Debo temer por ventura,  
Conde, de vos ?

*Don Nuño.*

Un traidor...

*Manrique.*

Nunca ; vuestro mismo honor  
De vos mismo me asegura.  
Siempre fuisteis caballero.

*Don Nuño.*

¡Qué buscáis, Manrique, aquí ?

*Manrique.*

A vos, señor conde.

*Don Nuño.*

¡A mí ?

Para qué saber espero.

*Manrique.*  
 ¿No lo adivinais ?  
*Don Nuño.*  
 Tal vez.  
*Manrique.*  
 Siempre enemigos los dos  
 Hemos sido.  
*Don Nuño.*  
 Sí, por Dios.  
*Manrique.*  
 Pensáislo con madurez.  
*Don Nuño.*  
 Pienso que atrevido y necio  
 Anduvisteis en retar  
 A quien débéis contestar  
 Tan solo con el desprecio.  
 ¿Qué hay de comun en los dos ?  
 Hablais al conde de Luna,  
 Hidalgo de pobre cuna.  
*Manrique.*  
 Y bueno tal como vos.  
 ¿En fin, no admitis el duelo ?  
*Don Nuño.*  
 ¿Y lo pudisteis pensar ?  
 ¿Yo hasta vos he de bajar ?  
*Manrique.*  
 No me insulteis. vive el cielo,  
 Que si la espada desnudo,  
 La vil lengua os cortaré.  
*Don Nuño.*  
 ¿A mí, villano ? no sé  
 (Saca la espada)  
 Cómo en castigarte dudo.  
 Mas tú lo quieres.  
*Manrique.*  
 Salgamos.  
*Don Nuño.*  
 Sacad el infame acero.

*Manrique.*  
 Don Nuño, fuera os espero ;  
 Cuidad que en palacio estamos.  
*Don Nuño.*  
 Cobarde, no escucho nada.  
*Manrique.*  
 Ved, conde, que os engañais...  
 Vos... ¿vos cobarde llamais  
 Al que es dueño de esta espada !  
*Don Nuño.*  
 La mia... Y lo sufro, no...  
*Manrique.*  
 A recobrarla venid.  
*Don Nuño.*  
 No, que no sois, advertid,  
 Caballero como yo.  
*Manrique.*  
 Tal vez os equivocais.  
 Y habladme con mas espacio  
 Mientras estamos en palacio.  
 Os aguardo.  
*Don Nuño.*  
 ¿Dónde vais ?  
*Manrique.*  
 Al campo. don Nuño, voy  
 Donde probaros espero  
 Que si vos sois caballero...  
 Caballero tambien soy.  
*Don Nuño.*  
 ¿Os atreveis... ?  
*Manrique.*  
 Sí, venid.  
*Don Nuño.*  
 Trovador, no me insulteis,  
 Si en algo el vivir teneis.  
*Manrique.*  
 Don Nuño, prontc salid.

## II.

(Jornada III).

## E S C E N A V.

MANRIQUE, LEONOR.

*Man.* Te encuentro al fin, Leonor.

**Leo.** Huye : ¿qué has hecho ?

**Man.** Vengo á salvarte, á quebrantar osado  
Los grillos que te oprimen, á estrecharte  
En mi seno, de amor enagenado.  
¿Es verdad, Leonor ? Dime si es cierto  
Que te estrecho en mis brazos, que respiras  
Para colmar, hermosa, mi esperanza,  
Y que estasiada de placer me miras.

**Leo.** Manrique !...

**Man.** Sí. tu amante que te adora  
Mas que nunca feliz.

**Leo.** Calla !...

**Man.** No temas ;  
Todo en silencio está como el sepulcro.

**Leo.** Ay ! ojalá que en él feliz durmiera  
Antes que delincuente profanara,  
Torpe esposa de Dios, su santo velo.

**Man.** ¿Su esposa tú ?... jamas.

**Leo.** Yo desdichada,  
Yo no ofendiera con mi llanto al cielo.

**Man.** No, Leonor, tus votos indiscretos  
No complacen á Dios ; ellos le ultrajan.  
¿Por qué temes ? huyamos ; nadie puede  
Separarme de tí... tiembblas ?... vacilas ?...

**Leo.** Sí ; Manrique !... Manrique !... ya no puede  
Ser tuya esta infeliz ; nunca... mi vida,  
Aunque llena de horror y de amargura,  
Ya consagrada está, y eternamente,  
En las aras de un Dios omnipotente.  
Peligroso mortal, no mas te goces  
Envenenando ufano mi existencia ;  
Demasiado sufrí, déjame al ménos  
Que triste muera aquí con mi inocencia.

**Man.** ¿Esto aguardaba yo ! Cuando creía  
Que mas que nunca enamorada y tierna  
Me esperabas ansiosa, así te encuentro  
Sorda á mi ruego, á mis halagos fria.  
¿Y tiembblas, dí, de abandonar las aras  
Donde tu puro afecto y tu hermosura  
Sacrificaste á Dios ? .. ¿Pues qué !... ¿no fueras  
Antes conmigo que con Dios perjura ?  
Sí, en una noche...

**Leo.** ¿Por piedad !

**Man.** ¿Te acuerdas ?

En una noche plácida y tranquila...  
¿Qué recuerdo, Leonor ! nunca se aparta

De aquí, del corazón : la luna hería  
 Con moribunda luz tu frente hermosa,  
 Y de la noche el aura silenciosa  
 Nuestros suspiros tiernos confundía.  
 "Nadie cual yo te amó," mil y mil veces  
 Me dijiste falaz : "Nadie en el mundo  
 Como yo puede amar;" y yo insensato  
 Fiaba en tu promesa seductora,  
 Y feliz y estasiado en tu hermosura,  
 Con mi esperanza allí me halló la aurora.  
 ¡Quimérica esperanza ! ¡quién diría  
 Que la que tanto amor así juraba,  
 Juramento y amor olvidaría !

**Leo.** Ten de mí compasión : si por tí tiemblo,  
 Por tí y por mi virtud, ¡no es harto triunfo ?  
 Sí, yo te adoro aun ; aquí en mi pecho,  
 Como un raudal de abrasadora llama  
 Que mi vida consume, eternos viven  
 Tus recuerdos de amor ; aquí, y por siempre,  
 Por siempre aquí estarán, que en vano anhelo  
 Bañada en lloro, ante el altar postrada,  
 Mi pasión criminal lanzar del pecho.  
 No encones mas mi endurecida llaga ;  
 Si aun amas á Leonor, huye, te ruego,  
 Libértame de tí.

**Man.** ¡ Que huya me dices !...  
 ¡ Yo, que sé que me amas !...

**Leo.** No, no creas...  
 No puedo amarte yo .. si te lo he dicho,  
 Si perjuro mi labio te engañaba,  
 ¡Lo pudiste creer ?... Yo lo decía,  
 Pero mi corazón... te idolatraba.

**Man.** ¡ Encanto celestial ! tanta ventura  
 Puedo apenas creer.

**Leo.** ¡ Me compadececes ?..

**Man.** Ese llanto, Leonor, no me lo ocultes ;  
 Deja que ansioso en mi delirio goce  
 Un momento de amor : injusto he sido,  
 Injusto para tí... vuelve tus ojos,  
 Y mírame risueña y sin enojos.  
 ¡Es verdad que en el mundo no hay delicia  
 Para tí sin mi amor ?

**Leo.** ¡Lo dudas ?...

**Man.** Vamos...

Pronto huyamos de aquí.

**Leo.** ¡ Si ver pudieses

La lucha horrenda que mi pecho abriga!  
 ¡Qué pretendes de mí? que infame, impura,  
 Abandome el altar, y que te siga  
 Amante tierna á mí deber perjura?  
 Mirame aquí á tus piés, aquí te imploro  
 Que del seno me arranques de la dicha:  
 Tus brazos son mi bien, seré tu esposa,  
 Y tu esclava seré; pronto, un momento,  
 Un momento pudiera descubrirnos,  
 Y te perdiera entonces.

*Man.*

¡Ángel mío!

*Leo.*

Huyamos, sí...; no ves allí en el claustro  
 Una sombra?... ¡gran Dios!

*Man.*

No hay nadie, nadie..

Fantástica ilusión.

*Leo.*

Ven, no te alejes:

Tengo un miedo! no, no... te han visto... vete.  
 Pronto, vete por Dios... mira el abismo  
 Bajo mis piés abierto, no pretendas  
 Precipitarme en él.

*Man.*

Leonor, respira,

Respira por piedad; yo te prometo  
 Respetar tu virtud y tu ternura.  
 No alienta, sus sentidos trastornados...  
 Me abandonan sus brazos... no, yo siento  
 Su seno palpar... ¡Leonor! ya es tiempo  
 De huir de esta mansion, pero conmigo  
 Vendrás también. Mi amor, mis esperanzas,  
 Tú para mí eres todo, ángel hermoso.  
 ¡No me juraste amarme eternamente  
 Por el Dios que gobierna el firmamento?  
 Ven á cumplirme, ven, tu juramento.

### III.

(Jornada IV).

### ESCENA VI.

LEONOR, MANRIQUE.

*Leo.*

¡Manrique! ¿eres tú?

*Man.*

Sí... Leonor querida.

*Leo.*

¿Qué tienes?

*Man.*

Yo no sé...

*Leo.*

¿Por qué temblando  
 Tu mano está? ¿qué sientes?



*Man.*

Nada, nada.

*Leo.*

En vano me lo ocultas.

*Man.*

Nada siento.

Estoy bueno... ¿Qué dices? que temblaba  
 Mi mano...? no... ilusion... nunca he temblado  
 ¿Ves cómo estoy tranquilo?

*Leo.*

De otra suerte

Me mirabas ayer... tu calma fría  
 Es la horrorosa calma de la muerte.  
 ¿Pero qué causa, dime, tus pesares?  
 ¿Quieres que te lo diga?

*Man.*

Sí, lo quiero.

*Leo.**Man*

Ningun temor real, nada que pueda  
 Hacerte á tí infeliz ni entristecerte  
 Causa mi turbacion... mi madre un día  
 Me contó cierta historia, triste, horrible,  
 Que no puedes saber, y desde entonces  
 Como un espectro me persigue eterna  
 Una imagen atroz... no lo creyeras,  
 Y á contártelo yo te estremecieras.  
 Pero...

*Leo.**Man.*

No temas, no; tan solo ha sido  
 Un sueño, una ilusion, pero horrorosa...  
 Un sudor frío aun por mi frente corre.  
 Soñaba yo que en silenciosa noche  
 Cerca de la laguna que el pie besa  
 Del alto Castellar contigo estaba.  
 Todo en calma yacia; algun gemido,  
 Melancólico y triste  
 Solo llegaba lúgubre á mi oído.  
 Trémulo como el viento en la laguna  
 Triste brillaba el resplandor siniestro  
 De amarillenta luna.  
 Sentado allí en su orilla y á tu lado  
 Pulsaba yo el laúd, y en dulce trova  
 Tu belleza y mi amor tierno cantaba,  
 Y en triste melodía  
 El viento que en las aguas murmuraba  
 Mi canto y tus suspiros repetía.  
 Mas súbito azaroso, de las aguas  
 Entre el turbio vapor, cruzó luciente  
 Relámpago de luz que hirió un instante  
 Con brillo melancólico tu frente.  
 Yo ví un espectro que en la opuesta orilla  
 Como ilusion fantástica vagaba  
 Con paso misterioso,  
 Y un quejido lanzando lastimoso  
 Que el nocturno silencio interrumpía;

Ya triste nos miraba,  
 Ya con rostro infernal se sonreía.  
 De pronto el huracan cien y cien truenos  
 Retemblando sacude,  
 Y mil rayos cruzaron,  
 Y el suelo y las montañas  
 A su estampido horrísono temblaron.  
 Y envuelta en humo la feroz fantasma  
 Huyó, los brazos hácia mí tendiendo :  
 ¡Véngame ! dijo, y se lanzó á las nubes :  
 ¡Véngame ! por los aires repitiendo.  
 Frio con el pavor tendí mis brazos  
 Adonde estabas tú... tú ya no estabas,  
 Y solo hallé á mi lado  
 Un esqueleto, y al tocarle osado  
 En polvo se deshizo, que violento  
 Llevóse al punto retronando el viento.  
 Yo desperté azorado ; mi cabeza  
 Hecha estaba un volcan, turbios mis ojos ;  
 Mas logro verte al fin, tierna, apacible,  
 Y tu sonrisa calma mis enojos.

*Leo.* ¡Y un sueño solamente  
 Te atemoriza así ?

*Man.* No, ya no tiemblo,  
 Ya todo lo olvidé... mira, esta noche  
 Partiremos al fin de este castillo...  
 No quiero estar aquí.

*Leo.* Temes acaso ..

*Man.* Tiemblo perderte : numerosa hueste  
 Del rey usurpador viene á sitiarnos,  
 Y este castillo es débil con extremo ;  
 Nada temo por mí, mas por tí temo.

IV.  
 (Jornada V.)

ESCENA V.

DON NUÑO, LEONOR.

*Leonor.*

¡Me conoceis ?

*Don Nuño.*

¡Desgraciada !

¡Qué buscáis, Leonor, aquí ?

*Leonor.*

¡Me conoceis, conde ?

*Don Nuño.*

Sí,

Por mi mal, desventurada,  
 Por mi mal te conocí.

¡A qué viniste, Leonor ?

*Leonor.*

¡Conde, dudarlo queréis ?

*Don Nuño.*

¡Todavía el trovador...!

*Leonor.*

Sé que todo lo podeis,  
 Y que peligra mi amor.

Duélaos, don Nuño, mi mal.

*Don Nuño.*

¡A eso viniste, ingrata,  
 A implorar por un rival ?  
 Por un rival ! insensata !

Mal conoces al de Artal.  
No, cuando en mis manos veo  
La venganza apetecida,  
Cuando su sangre deseo...  
Imposible...!

*Leonor.*

No lo creo.

*Don Nuño.*

Sí, creedlo por mi vida.  
Largo tiempo también yo  
Aborrecido imploré  
A quien mis ruegos no oyó,  
Y de mi afán se burló;  
No pienses que lo olvidé.

*Leonor.*

Ah! conde, conde, piedad.  
(Arrodillándose).

*Don Nuño.*

¡La tuviste tú de mí!

*Leonor.*

Por todo un Dios.

*Don Nuño.*

Apartad.

*Leonor.*

No, no me muevo de aquí.

*Don Nuño.*

Pronto, Leonor, acabad.

*Leonor.*

Bien sabeis cuanto le amé;  
Mi pasión no se os esconde...

*Don Nuño.*

¡Leonor!

*Leonor.*

¿Qué he dicho? no sé,  
No sé lo que he dicho. conde:

¿Quereis...? lo aborreceré.

¡Aborrecerle! Dios mío!

Y aun amaros á vos, sí,

Amaros con desvarío

Os prometo... amor impío,

Digno de vos y de mí!

*Don Nuño.*

Es tarde, es tarde. Leonor.

¡Y yo perdonar pudiera

A tu infame seductor,

Al hijo de una hechicera?

*Leonor.*

¡No os apiada mi dolor?

*Don Nuño.*

¡Apiadarme! mas y mas  
Me irrita. Leonor, tu lloro,  
Que por él vertiendo estás:  
No lo negaré, aun te adoro;  
Mas perdonarle? jamás.  
Esta noche, en el momento...  
Nada de piedad.

*Leonor.*

¡Cruel!

(Con ternura).

¡Cuando en amarte consiento!

*Don Nuño.*

¿Qué me importa tu tormento,  
Si es por él, solo por él?

*Leonor.*

Por él, don Nuño, es verdad;

Por él con loca impiedad

El altar he profanado.

¡Y yo, insensata, le he amado  
Con tan ciega liviandad!

*Don Nuño.*

Un hombre oscuro...

*Leonor.*

Sí, sí...

Nunca mereció mi amor

*Don Nuño.*

Un soldado, un trovador...

*Leonor.*

Yo nunca os aborrecí.

*Don Nuño.*

¿Qué quieres de mí, Leonor?

¿Por qué mi pasión enciendea,

Que ya entibiándose va?

Dí que engañarme pretendes,

Dime que de un Dios dependes,

Y amarme no puedes ya.

*Leonor.*

¿Qué importa, conde? ¡no fui

Mil y mil veces perjura?

¿Qué importa, si ya vendí

De un amante la ternura,

Que á Dios olvide por tí?

*Don Nuño.*

¡Me lo juras?

*Leonor.*

Partirémos

Léjos, léjos de Aragon

Do felices viviremos,  
Y siempre nos amaremos  
Con acendrada pasión.

*Don Nuño.*

¡Leonor... delicia inmortal!

*Leonor.*

Y tú en premio á mi ternura...

*Don Nuño.*

Cuanto quieras.

*Leonor.*

¡Oh ventura!

*Don Nuño.*

Corre, dile que el de Artal

Su libertad le asegura :

Pero que huya de Aragon ;

Que no vuelva, ¡lo has oído ?

*Leonor.*

Sí, sí...

*Don Nuño.*

Díle que atrevido

No persista en su traicion,

Que tu amor ponga en olvido.

*Leonor.*

Sí... lo diré... (¡Dios eterno !

Tu nombre bendeciré).

*Don Nuño.*

Cuidad que os observaré.

*Leonor.*

(Ya no me aterra el infierno

Pues que su vida salvé).

V.

(Jornada V).

ESCENA VII.

MANRIQUE, LEONOR.

*Leonor.*

¡Manrique !

*Manrique.*

¡No es ilusión ?

¡Eres tú ?

*Leonor.*

Yo, sí... yo soy

A tu lado al fin estoy

Para calmar tu aflicción.

*Manrique.*

Sí, tú sola mi delirio

Puedes, hermosa, calmar .

Ven, Leonor, á consolar

Amorosa mi martirio.

*Leonor.*

No pierdas tiempo, por Dios...

*Manrique.*

Siéntate á mi lado, ven.

¡Debes tú morir también ?

Muramos juntos los dos.

*Leonor.*

No, que en libertad estás.

*Manrique.*

¡En libertad ?

*Leonor.*

Sí, ya el conde..

*Manrique.*

¡Don Nuño, Leonor ? responde,

Responde... ¡cielo ! ¡esto mas ?

¡Tú á implorar por mi perdón

Del tirano á los pies fuiste...!

Quizá también le vendiste

Mi amor y tu corazón.

No quiero la libertad

A tanta costa comprada.

*Leonor.*

Tu vida...

*Manrique.*

¡Qué importa ? nada ..

Quítamela, por piedad ;

Clava en mi pecho un puñal

Antes que verte perjura,

Llena de amor y ternura

En los brazos de un rival.

¡La vida ! ¡es algo la vida ?

Un doble martirio, un yugo...

Llama, que venga el verdugo

Con el hacha enrojecida.

*Leonor.*

¡Qué debí hacer ? si supieras

Lo que he sufrido por tí

No me insultaras así,

Y á mas me compadecieras.

Pero huye, vete, por Dios,

Y bástete ya saber

Que suya no puedo ser.

*Manrique.*

Pues bien, partamos los dos :

Mi madre también vendrá.

*Leonor.*

Tú solamente.

*Manrique.*

No, no.

*Leonor.*

Pronto, vete.

*Manrique.*

¡Solo yo!

*Leonor.*

Que nos observan quizá.

*Manrique.*

¡Qué importa? aquí moriré,

Morirémos, madre mía!

Tú sola no fuiste impia

De un hijo tierno á la fé.

*Leonor.*

¡Manrique!

*Manrique.*

Ya no hay amor

En el mundo, no hay virtud.

*Leonor.*

¡Qué te dice mi inquietud?

*Manrique.*

Tarde conocí mi error.

*Leonor.*

¡Si vieras cuál se estremece

Mi corazón! ¡por qué, di,

Obstinarte? haslo por mí,

Por lo que tu amor padece.

Sí, este momento quizá...

¡No ves cuál tiemblo? quisiera

Ocultarlo si pudiera;

Pero no, aún es tiempo ya.

Bien sé que voy tu aflicción

A aumentar, pero ya es hora

De que sepas cuál te adora

La que acusas sin razón.

Aborreceme, es mi suerte;

Maldíceme si te agrada,

Mas toca mi frente helada

Con el hielo de la muerte.

Tócala, y si hay en tu seno

Un resto de compasión,

Alivia mi corazón,

Que abrasa un voraz veneno.

*Manrique.*

¡Un veneno...! ¡y es verdad?

Y yo ingrato la ofendí

Cuando muriendo por mí...

Un veneno...

*Leonor.*

Por piedad,

Ven aquí por compasión

A consolar mi agonía:

¡No sabes que te quería

Con todo mi corazón?

*Manrique.*

Me matas.

*Leonor.*

Manrique, aquí,

Aquí me siento abrazar.

¡Ay! ay! quisiera llorar,

Y no hay lágrimas en mí.

¡Ay juventud malograda

Por tiranos perseguida!

¡Perder tan pronto una vida

Para amarte consagrada!

(Se ve brillar un momento el resplandor de una luz).

Mira, Manrique, esa luz...

Vienen á buscarte ya:

¡No te apartes, ven acá,

Por el que murió en la cruz!

*Manrique.*

Que vengan... ya entregaré

Mi cuello sin resistir:

Lo quiero, anhelo morir...

Muy pronto te seguiré.

*Leonor.*

¡Ay! acércate...

*Manrique.*

¡Amor mío!...

*Leonor.*

¡Me muero, me muero ya

Sin remedio; ¡dónde está

Tu mano?

*Manrique.*

¡Qué horrible frío!

*Leonor.*

Para siempre... ya...

*Manrique.*

¡Leonor!

*Leonor.*

¡A Dios!... ¡á Dios!...

(Espira):

## A WASHINGTON.

### ODA ESCRITA EN MOUNT VERNON.



Primero en paz y en guerra,  
 Primero en el afecto de tu Patria  
 Y en la veneracion del universo,  
 Viva imagen de Dios sobre la tierra,  
 Libertador, legislador y justo,  
 Washington inmortal, oye benigno  
 El débil canto, de tu gloria indigno,  
 Con que voy á ensalzar tu nombre augusto.

¡Te pintaré indignado  
 A la voz de la Patria dolorida  
 Volar al arduo campo de la gloria,  
 Y como Marte en el olimpo armado  
 A la suerte mandar y á la victoria?  
 Magnánimo apareces;  
 Ríndese Boston, y respira libre.  
 Vanamente el tirano  
 Cuarenta mil esclavos lanza fiero  
 Para estirpar el nombre americano.  
 Tú, sin baldon, al número cediste,  
 Y acallando el espíritu guerrero,  
 A tu gloria la Patria preferiste.  
 Así del pueblo eterno los caudillos  
 Al vencedor Anibal contemplaron  
 Con inmutable frente,  
 Y la invasion rugiente  
 A la Pánica playa rechazaron.

Mas luego, en noche de feliz memoria,  
 Del Delaware el vacilante hielo  
 Ofreció á tu valor y patrio zelo  
 El camino del triunfo y de la gloria.  
 La soberbia Británica humillada  
 Es por último en York, y su caudillo  
 Rinde á tus piés la poderosa espada.  
 El universo atónito saluda  
 A la triunfante América, y te adora

Miéntras que la Metrópoli sañuda  
Tu gloria bella y su baldon devora.  
Mas cuando por la paz inútil viste  
De libertad la espada en tu alta mano,  
El poder soberano  
Como insufrible carga deposiste.

Alzado á la primer magistratura,  
De tu Patria la suerte coronaste,  
Y en cimientos eternos afirmaste  
La paz, la libertad sublime y pura.  
De años y gloria y de virtud cargad:  
Con mano vencedora  
Regir te vieron el humilde arado.  
Con Sócrates divino te asentaste  
De la fama en el templo,  
Y á la virtud, con inmortal ejemplo,  
La fé del universo conservaste.

Cuando en noble retiro,  
De oro y de crimen y ambicion ageno,  
Tu espléndida carrera coronabas  
En este bello asilo respirabas (\*)  
Pobre, modesto, y entre libres libre.  
¡Oh Patomac! del orgulloso Tibre  
No envidies, no, la delincuente gloria,  
Que no recuerda un héroe como el tuyo  
Del orbe todo la sangrienta historia.

Por la Francia feroz amenazada  
Vuelve á la Patria del peligro el día,  
Y en unánime voto al héroe fía  
De libertad y América la espada.  
Los rayos de la gloria  
Vuelven á ornar su venerable frente...  
Mas, ay! desapareció, volando al cielo,  
Como de nubes en brillante velo  
Hunde el sol su cabeza en occidente.

Oh Washington! Protejen tu sepulcro  
Las capas de los árboles ancianos  
Que plantaron tus manos,  
Y lo cubre la bóveda celeste.  
Aun el aire que en torno se respira,  
El que tu respirabas,  
Paz y santa virtud al pecho inspira.  
En la tumba modesta,  
Que guarda tus cenizas por tesoro,

---

(\*) Mount Vernon.

Ni luce el mármol ni centella el oro,  
 Ni entallado laurel ni palmas veo.  
 ¡Para qué, si es un mundo  
 A tu gloria inmortal digno trefeo ?  
 Con estapor profundo  
 Por tu genio creador lo miro alzado  
 Hasta la cumbre de *moral* grandesa ;  
 Potente y con virtud, libre y tranquilo,  
 Esclavo de las leyes,  
 Del universo asilo,  
 Asombro de naciones y de reyes.

(HEREDIA).

## A WASHINGTON.

### SONETO.

No en lo pasado á tu virtud modelo,  
 Ni copia al porvenir dará la historia,  
 Ni el laurel inmortal de tu victoria  
 Marchitarán los siglos en su vuelo.  
 Si con rasgos de sangre guarda el suelo  
 Del coloso del Sena la memoria,  
 Cual astro puro brillará tu gloria  
 Nunca empañada por oscuro velo.  
 Mientras la fama las virtudes cuente  
 Del héroe ilustre que cadenas lima,  
 Y la cerviz de los tiranos doma,  
 Alza gozosa, América, tu frente,  
 Que al Cincinato que formó tu clima  
 Le admira el mundo, y te lo envidia Roma.

(GERTRUDIS GOMEZ DE AVELLANEDA).

Of the authoress of this sonnet we have seen the following notice :

"The most eminent and popular writer of tragedy in Spain is a beautiful lady, twenty-three years of age, born at Puerto Principe (Cuba), Doña Gertrudis Gomez de Avellaneda, celebrated besides for miscellaneous poetry and prose."

(NEW ORLEANS COMMERCIAL BULLETIN.)

1846.



## A L N I A G A R A .

—o—

TEMPLAD mi lira, dádmela, que siento  
 en mi alma estremecida y agitada  
 arder la inspiracion. ¡Oh! ¡cuánto tiempo  
 en tinieblas pasó, sin que mi frente  
 brillase con su luz...! Niágara undoso,  
 tu sublime terror solo podría  
 tornarme el don divino, que ensañada  
 me robó del dolor la mano impía.

Torrente prodigioso, calma, calla  
 tu trueno aterrador: disipa un tanto  
 las tinieblas que en torno te circundan,  
 déjame contemplar tu faz serena,  
 y de entusiasmo ardiente mi alma llena.  
 Yo digno soy de contemplarte: siempre  
 lo comun y mezquino desdeñando,  
 ansié por lo terrífico y sublime.  
 Al despeñarse el huracan furioso,  
 al retumbar sobre mi frente el rayo,  
 palpitando gozé: ví al Océano  
 azotado por austro proceloso,  
 combatir mi bajel, y ante mis plantas  
 vórtice hirviente abrir, y amé el peligro.  
 Mas del mar la fiera  
 en mi alma no produjo  
 la profunda impresion que tu grandesa.

Sereno cerros, magestuoso; y luego  
 en ásperos peñascos quebrantado,  
 te abalanzas violento, arrebatado,  
 como el destino irresistible y ciego.  
 ¡Qué voz humana describir podría  
 de la sirte rugiente  
 la aterradora faz? El alma mia  
 en vago pensamiento se confunde  
 al mirar esa férvida corriente,  
 que en vano quieré la turbada vista  
 en su vuelo seguir al borde oscuro  
 del precipicio altísimo: mil olas,  
 cual pensamiento rápidas pasando,  
 chocan, y se enfurecen,  
 y otras mil y otras mil ya las alcanzan,  
 y entre espuma y fragor desaparecen.

Ved! llegan, saltan! El abismo horrendo  
 devora los torrentes despeñados:  
 crúzanse en él mil iris, y asordados  
 vuelven los bosques el fragor tremendo.  
 En las rígidas peñas

rómpele el agua : vaporosa nube  
 con elástica fuerza ,  
 llena el abismo en torbellino, sube,  
 gira en torno, y al éter  
 luminosa pirámide levanta,  
 y por sobre los montes que le cercan  
 al solitario cazador espanta.

Mas ¿ qué en tí busca mi anhelante vista  
 con inútil afán ? ¿ Por qué no miro  
 al rededor de tu caverna inmensa  
 las palmas ¡ ay ! las palmas deliciosas,  
 que en las llanuras de mi ardiente patria  
 nacen del sol á la sonrisa, y crecen,  
 y al soplo de las brisas del Océano,  
 bajo un cielo purísimo se mecen ?

Este recuerdo á mi pesar me viene....

Nada ¡ oh Niágara ! falta á tu destino,  
 ni otra corona que el agreste pino  
 á tu terrible magestad conviene.

La palma, y mirto, y delicada rosa,  
 muelle placer inspiren y ocio blando  
 en frívolo jardín : á tí la suerte  
 guardó mas digno objeto, mas sublime.

El alma libre, generosa, fuerte,  
 viene, te vé, se asombra,  
 el mezquino deleite menosprecia,  
 y aun se siente elevar cuando te nombra.

Omnipotente Dios ! En otros climas  
 ví monstros execrables,  
 blasfemando tu nombre sacrosanto,  
 sembrar error y fanatismo impío,  
 los campos inundar en sangre y llanto,  
 de hermanos atizar la infanda guerra,  
 y desolar frenéticos la tierra.

Vílos, y el pecho se inflamó á su vista  
 en grave indignacion. Por otra parte  
 ví mentidos filósofos, que osaban  
 escrutar tus misterios, ultrajarte,  
 y de impiedad al lamentable abismo  
 á los míseros hombres arrastraban.

Por eso te buscó mi débil mente  
 en la sublime soledad : ahora  
 entera se abre á tí ; tu mano siente  
 en esta inmensidad que me circunda,  
 y tu profunda voz hiere mi seno  
 de este raudal en el eterno trueno.

Asombroso torrente !  
 ¡ Cómo tu vista el ánima enagena,

y de terror y admiracion me llena !  
 ¿Dó tu origen está ? ¿Quién fertiliza  
 por tantos siglos tu inexhausta fuente ?  
 ¿Qué poderosa mano  
 hace que al recibirte  
 no rebose en la tierra el Océano ?

Abrió el Señor su mano omnipotente ;  
 cubrió tu faz de nubes agitadas,  
 dió su voz á tus aguas despeñadas,  
 y ornó con su arco tu terrible frente.  
 Ciego, profundo, infatigable corres,  
 como el torrente oscuro de los siglos  
 en insondable eternidad....! Al hombre  
 huyen así las ilusiones gratas,  
 los florecientes dias,  
 y despierta al dolor....! ; Ay ! agostada  
 yace mi juventud, mi faz marchita,  
 y la profunda pena que me agita  
 ruga mi frente de dolor nublada.

Nunca tanto sentí como este dia  
 mi soledad y mísero abandono  
 y lamentable desamor... ; Podria  
 en edad borrascosa  
 sin amor ser feliz....? ; Oh ! ; si una hermosa  
 mi cariño fijase,  
 y de este abismo al borde turbulento  
 mi vago pensamiento  
 y ardiente admiracion acompañase !  
 ¿Cómo gozara, viéndela cubrirse  
 de leve palidez, y ser mas bella  
 en su dulce terror, y sonreirse  
 al sostenerla en mis amantes brazos....!  
 Delirios de virtud....! ; Ay ! Desterrado,  
 sin patria, sin amores,  
 solo miro ante mí llanto y dolores.

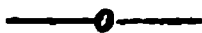
Niágara poderoso !  
 Adios ! adios ! Dentro de pocos años  
 ya devorado habrá la tumba fria  
 á tu débil cantor. Duren mis versos  
 qual tu gloria inmortal ! Pueda piadoso  
 viéndote algun viagero,  
 dar un suspiro á la memoria mia !  
 Y al abismarse Febo en occidente,  
 feliz yo vuela do el Señor me llama,  
 y al escuchar los ecos de mi fama,  
 alze en las nubes la radiosa frente.

(HEREDIA).

# A LA MUERTE

DEL CÉLEBRE POETA CUBANO

**DON JOSÉ MARÍA DE HEREDIA.**



"Le poète est semblable aux oiseaux de passage,  
Qui ne bâtissent point leur nid sur le rivage."

LAMARTINE.

Voz pavorosa en funeral lamento  
Desde los mares de mi patria vuela  
A las playas de Iberia; tristemente  
En son confuso la dilata el viento;  
El dulce canto en mi garganta hiela,  
Y sombras de dolor viste a mi mente.

¡Ay! que esa voz doliente,  
Con que su pena América denota  
Y en estas playas lanza el Océano,  
— Murió, pronuncia, el fervido patriota....  
Murió, repite, el trovador cubano:  
Y un eco triste en lontananza gime,  
¡Murió el cantor del Niágara sublime!

¡Y es verdad? y es verdad?... la muerte impía  
Apagar pudo con su soplo helado  
El generoso corazón del vate,  
Do tanto fuego de entusiasmo ardía?  
¡No ya en amor se enciende, ni agitado  
De la santa virtud al nombre late!

Bien cual cede al embate  
Del aguilon sañoso el roble erguido,  
Así en la fuerza de su edad lozana  
Fué por el fallo del destino herido:  
Astro eclipsado en su primer mañana,  
Sepúltanle las sombras de la muerte,  
Y en luto Cuba su placer convierte.

¡Patria! ¿úmen feliz! ¡nombre divino  
¡Idolo puro de las nobles almas!  
¡Objeto dulce de su eterno anhelo!  
Ya enmudeció tu cisne peregrino....  
¡Quién cantará tus brisas y tus palmas,  
Tu sol de fuego, tu brillante cielo?...

Ostenta, sí, tu duelo,  
Que en tí rodó su venturosa cuna,  
Por tí clamaba en el destierro impío,  
Y hoy condena la pérfida fortuna  
A suelo extraño su cadáver frío,  
Dó tus arroyos ¡ay! con su murmullo  
No darán á su sueño blando arrullo.

¡Silencio! de sus hados la fiera  
No recordemos en la tumba helada  
Que le defiende de la injusta suerte  
Ya reclinó su lánguida cabeza,  
De genio y desventuras abrumada,  
En el inmóvil seno de la muerte.

¡Qué importa al polvo inerte,  
Que torna á su elemento primitivo,  
Ser en este lugar ó en otro hollado?  
¡Yace con él el pensamiento altivo?...  
Que el vulgo de los hombres, asombrado  
Tiemble al alzar la eternidad su velo;  
Mas la patria del genio está en el cielo.

Allí jamas las tempestades braman,  
Ni roba al sol su luz la noche oscura,  
Ni se conoce de la tierra el lloro:  
Allí el amor y la virtud proclaman  
Espíritus vestidos de luz pura,  
Que cantan el Hosanna en arpas de oro.

Allí el raudal sonoro  
Sin cesar corre de aguas misteriosas  
Para apagar la sed que enciende al alma;  
Sed que en sus fuentes pobres, cenagosas,  
Nunca este mundo satisface ó calma:  
Allí jamas la gloria se mancilla,  
Y eterno el sol de la justicia brilla.

¡Y qué al dejar la vida deja el hombre;  
El amor inconstante, la esperanza,  
Engañosa vision que lo estravía:  
Tal vez los vanos ecos de un renombre  
Que con desvelos y dolor alcanza:  
El mentido poder; la amistad fría,

Y el venidero día,  
Cual el que espira breve y pasajero,  
Al abismo corriendo del olvido:  
El placer cual relámpago ligero  
De tempestades y pavor seguido:

Y mil proyectos que medita á solas,  
Fundados ; ay ! sobre agitadas olas !

De verte ufano. en el umbral del mundo  
El ángel de la hermosa Poesía  
Te alzó en sus brazos y encendió tu mente,  
Y hora lanzas, Heredia, el barro inmundo  
Que tu sublime espíritu oprimia,  
Y en alas vuelas de tu genio ardiente.

No mas, no mas lamente  
Destino tal nuestra ternura ciega,  
Ni la importuna queja al cielo suba.  
¡ Murio ! á la tierra su despojo entrega,  
Su espíritu al Señor, su gloria á Cuba :  
Que el genio, como el sol, llega á su ocaso,  
Dejando un rastro fúlgido su paso.

(GERTRUDIS GOMEZ DE AVELLANEDA).

## A U N A I N G R A T A .

### SONETO.

Basta de amor, si un tiempo te queria  
Ya se acabó mi juvenil locura,  
Porque es, Celia, tu cándida hermosura  
Como la nieve deslumbrante y fria.  
No hallo en tí la extrema simpatia  
Que mi alma ansiosa contemplar procura,  
Ni á la sombra de la noche oscura  
Ni á la espléndida faz de claro dia.

Amor no quiero como tú me amas,  
Sorda á los ayes, insensible al ruego ;  
Quiero de mirtos coronar con ramas  
Un corazon que me idolatre ciego ;  
Quiero abrazar una muger de llamas,  
Quiero besar una muger de fuego.

(PLÁCIDO.).

**PLEGARIA.—A DIOS.**

Ser de inmensa bondad, Dios poderoso,  
 A vos acudo en mi dolor vehemente ;  
 Estended vuestro brazo omnipotente,  
 Rasgad de la calumnia el velo odioso,  
 Y arrancad este sello ignominioso  
 Con que el mundo manchar quiere mi frente.

Rey de los reyes, Dios de mis abuelos,  
 Vos solo sois mi defensor, Dios mio,  
 Todo lo puede quien al mar sombrío  
 Olas y peces dió, luz á los cielos,  
 Fuego al sol, jiro al aire, al Norte hielos,  
 Vida á las plantas, movimiento al río.

Todo lo podeis vos, todo fenece  
 Ó se reanima á vuestra voz sagrada ;  
 Fuera de vos, Señor, el todo es nada  
 Que en la insondable eternidad perece,  
 Y aun esa misma nada os obedece,  
 Pues de ella fue la humanidad creada.

Yo no os puedo engañar, Dios de clemencia ;  
 Y pues vuestra eternal sabiduría  
 Ve al traves de mi cuerpo, el alma mia,  
 Cual del aire á la clara transparencia,  
 Estorbad que humillada la inocencia,  
 Bata sus alas la calumnia impía.

Mas si place á tu suma omnipotencia  
 Que yo perezca cual malvado impío,  
 Y que los hombres mi cadáver frío  
 Ultrajen con maligna complacencia,  
 Suene tu voz y acabe mi existencia,  
 Cúmplase en mí tu voluntad, Dios mio. (PLÁCIDO).

**DESPELIDA A MI MADRE.**

Si la suerte fatal que me ha cabido  
 Y el triste fin de mi sangrienta historia  
 Al salir de esta vida transitoria  
 Deja tu corazon de muerte herido ;  
 Baste de llanto, el ánimo aflijido  
 Recobre su quietud : moro en la gloria,  
 Y mi plácida lira á tu memoria  
 Lanza en la tumba su postrer sonido.

Sonido dulce, melodioso y santo,  
 Glorioso, espiritual. puro, divino,  
 Inocente, espontáneo como el llanto

Que virtiera al nacer.... ya el cuello inclino,  
 Ya de la relijion me cubre el manto  
 Adios, mi madre, adios !... El Peregrino. (IDEM).

## LEY ES AMAR.

CANCION DE PARNY.—(TRADUCIDA LIBREMENTE).

Vosotras que huis de Cupido  
 La blanda lid,  
 Corred de mi lira al sonido...  
 ¡ Corred y oid !  
 En vano la dulce cadena  
 Será esquivar :  
 Natura imperiosa la ordena ;  
 Ley es amar.

Ayer en el bosque mi Nice  
 Cantaba así :  
 —“ Que amor es muy fuerte se dice ;  
 Mas venga á mí.  
 “ Yo juro á su yugo mi cuello  
 Jamas postrar :  
 “ Jamas en mi frente su sello  
 Podrá grabar.”

Llegué por detras despacito,  
 Y en su alba sien  
 Un beso á imprimir me limitó,  
 Que sintió bien.  
 Se vuelve con rostro encendido ;  
 Quiere gritar ..  
 Mas yo murmuraba á su oído,  
 —Ley es amar !

La bella se turba y repite,  
 —Libre he de ser !  
 —Natura, mi bien, no permite  
 Tanto poder.  
 No cuento quince años, replica  
 Quiero jugar :  
 Natura á las niñas no aplica  
 La ley de amar.

—Amor es tambien un infante,  
 Respondo yo :  
 Mas ella con voz vacilante  
 Repite—No !  
 —Los juegos de amor ; quién no entiende ?  
 Torno á esclamar :



Su llama en tus ojos se enciende...  
Ley es amar.

—Mas tarde, me dice, y suspira  
Mi dulce bien.  
Mas tarde... y temblando me mira  
Ya sin desden.  
—Cual flor la belleza, mi Nice,  
Muy frágil es:  
La flor al Favonio no dice  
“Vuelve despues.”

Es pérfido amor, clama luego :  
Hierre y se va.  
—Si es tierno. mi Nice, y es ciega,  
¿Dónde se irá?  
—No sé, mas confieso que abrigo  
Grande pavor.  
Verás, si te quedas conmigo,  
Huir tu temor.

—No debo, murmura, y enojos  
Quiere mostrar ;  
Mas ya me declaran sus ojos  
Que es ley amar.  
De pronto se alarma y querella..  
¿Fué con razon !  
Va á huir, mas huyendo la bella  
Dió un tropezon...

Se abrieron entónces mil flores,  
Y el sitio aquel  
Perfuman con nuevos olores  
Nardo y clavel.  
Las aves mas gratos concientos  
Dejan ya oir :  
Parece que imitan los vientos  
Dulce gemir.

Se enlaza la hiedra á su apoyo  
Con mas placer :  
Mas blando murmurio el arroyo  
Forma al correr :  
Al césped con su onda ligera,  
Llega á besar,  
Y el eco devuelve do quiera  
Ley es amar!

(G. G. DE AVELLANEDA).

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|--|---|
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| 3. To obey, yield, submit.                   | 13. To approve, consent, permit, tolerate.    |
| 4. To imagine, believe, persuade one's self. | 14. To lodge, live, dwell, remove.            |
| 5. To admire, astonish, surprise.            | 15. To raise, lift, open, shut.               |
| 6. To depart, set out, travel, ride.         | 16. To rail, slander, insult, injure.         |
| 7. To light, kindle, blow, extinguish.       | 17. To commend, praise, flatter, compliment.  |
| 8. To warm, cool, dry, wet.                  | 18. To blame, reprimand, criticize.           |
| 9. To laugh, smile, weep, joke.              | 19. To place, put, set, lay, arrange.         |
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En los modelos de traduccion, he introducido algunas máximas de buenos autores ingleses.

Las poesías inglesas que puse en la edicion hecha en Oporto, han sido traducidas por mí al castellano. El Herald ode Madrid publicó una de ellas el año pasado, y un periódico de Cadiz la otra este año. He aumentado una poesia inglesa, no como modelo, sino para que el discípulo se ejercite en la traduccion de los numerosos verbos que ella contiene.

La parte tercera de la obra, que no tienen las ediciones anteriores, se compone: 1º. de una lista alfabética de las principales partículas inglesas y su uso en dicha lengua, que ántes formaba el asunto de las dos últimas lecciones, como ya se ha mencionado. 2º. De una explicacion de muchas palabras y abreviaturas latinas muy usadas en los periódicos ingleses, y algunas voces francesas, que forman parte de la lengua inglesa. 3º. De varios documentos de comercio útiles para los que piensan dedicarse á la carrera mercantil. 4º. Finalmente, de una lista de abreviaturas inglesas, que tambien puedo asegurar es la mas completa que hasta ahora se ha publicado en España. Lo primero y cuarto ha recibido un aumento considerable; lo segundo y tercero es enteramente nuevo.

En la parte gramatical he hecho correcciones y alteraciones que solo pueden notarse cotejando esta edicion con otras anteriores.

Si el público ha recibido ántes de ahora favorablemente mi gramática, debo suponer sin ninguna clase de presuncion que todavía ha de merecer mas su aprobacion la que hoy le ofrezco; y que ya no se podrá decir

con razon en lo adelante que era necesario valerse de gramáticas caseras en frances para aprender la lengua inglesa.

Es muy probable que esta sea la última edicion que yo publique, y mas si, como presumo, los lazos de familia me obligan á dejar la hermosa España para establecerme nuevamente en el reino vecino, que por la larga serie de años que en él he pasado y por los vínculos que á él me unen considero como á una segunda patria.

#### ADVERTENCIA.

Al reimprimir por primera vez en América la última edicion de la nueva Gramática de Don José de Urcullu, publicada en Cadiz por el mismo autor con las considerables mejoras que explica en su Prologo, hemos hecho todo lo que ha estado á nuestro alcance para mejorar la obra, lo que creemos haber conseguido por los medios siguientes:

1º. Arreglando la conjugacion de los verbos, segun las mejores gramáticas inglesas, añadiendole por consiguiente el modo Potencial, desconocido en nuestra conjugacion, por cuya razon la mayor parte de los gramáticos lo han confundido con nuestro Subjuntivo, que es á todas luces distinto en su uso y aplicacion, despojando así á la conjugacion inglesa de la inmensa ventaja que en precision y energía le dan sus auxiliares.

2º. Ampliando la leccion sobre los verbos auxiliares, la del uso del futuro, la del subjuntivo y la de las preposiciones, y redactando entera la del imperativo.

3º. Añadiendo las notas que se han estimado necesarias, y aun refutando las opiniones del autor cuando se han creido erradas.

4º. Dando reglas para la division de las sílabas.

5º. Enriqueciendo la lista de las abreviaturas inglesas, é igualmente la de las elisiones.

6º. Añadiendo un Tratado de la Propiedad de aquellas voces que, teniendo en español varias acepciones, se expresa en inglés cada acepcion, con diferente palabra.

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Si á todas las mejoras mencionadas se añaden las hechas por el mismo autor, segun lo explica en el Prólogo siguiente, fácil será penetrarse de las inmensas mejoras de esta edicion sobre todas las anteriores.

*Universidad de Nueva York, Agosto de 1862.*

E. J. VINGUT

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